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The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



Completing our 50th and final year of publication with the largest issue in 46 years, featuring special philatelic/syngraphic studies and a directory of significant philatelic articles and studies that have appeared during the past half century.



Official Journal of the Essay-Proof Society

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The Essay-Proof Journal

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The



Journal

Vol. 50, Nos. 3-4

3RD AND 4TH QUARTERS 1993

Whole Nos. 199/200

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Editor

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Fiftieth Features

N this our 50th year and the ultimate issue of the JOURNAL we present several more special features designed to be of lasting interest, especially the directory of philatelic articles published over the last half century. We also include special parting thoughts from our officers as well as a look into the future and information about final business matters and the much-rumored stock of back issues.

Looking Ahead

by BARBARA R. MUELLER

HIRTY years, more than a generation, have passed since I assumed the editorship of this *Journal*. In that period, through the medium of EPS/EPJ, I have been privileged to learn to know and work with a diverse group of unusually competent philatelists, all interesting personalities in their own right. Naturally, I shall miss those associations as the Society passes from the scene, but all of us should be proud of what we have accomplished and be optimistic about the future. When one door closes, often many others open.

For myself, my personal plans involve continued participation in the specialty, with more time to concentrate on my own collections and studies. The editors of the *Classics Chronicle*, *The U.S. Specialist*, *Paper Money* and the *Souvenir Card Journal* have all asked me to contribute to their journals, so you may be seeing my byline again by the end of this year.

More important is my intention to keep in contact with my fellow EPS'ers. To do that, I'll keep a copy of the final mailing list and use it to send out an occasional (twice a year?) newsletter about essay/proof news at my own expense. This will be a way for us to keep in touch with a view toward possible reactivation of EPS under the aegis of younger, energetic enthusiasts. Please use me as a sort of clearing house.

Final Business Matters

Undoubtedly there will be loose ends of business to be tied up after this final issue is published. Members having questions about this side of the Society are asked to write to our Secretary/Treasurer, David E. McGuire, RD # 4 Colonial Dr., Katonah, NY 10536.

Inquiries about the *Journal*, copyright, reprints, etc. should be sent to me, Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549. In both instances, *please include a stamped, addressed envelope with all inquiries*. Remember, we will be paying for this service out of our own pockets.

Back Issues of the Journal Not Available

There have been inquiries about the availability of back issues. THE SOCIETY NO LONGER HAS A STOCK OF THEM, although individual members, especially dealers, do have some issues. Prospective purchasers are advised to contact them. Among the dealers is our member Charles Firby, 6695 Highland Road, Waterford, MI 48327-1967. Others are regularly listed in *The Philatelic Literature Review*, journal of the American Philatelic Research Library of APS. That Library, like those of others listed in *Journal* 197/198, is a source for students doing research.

Where Do We Go From Here?—A Home in Other Societies

Readers with philatelic interests may wish to investigate the U.S. Philatelic Classics Society for 19th century material. It publishes a quality quarterly, *The Chronicle of the U.S. Classic Postal Issues*, now edited by Charles Peterson. He is trying to give as much emphasis to the stamp aspect as to the postal history aspect and so is open to essay/proof studies. Membership information is available from the Secretary, Patricia Stilwell Walker, Briarwood, Lisbon, MD 21765.

The United States Specialist, journal of the Bureau Issues Association, covers all eras but traditionally concentrates on 20th century material. Our member Gary Griffith is currently editor. He is personally interested in essays and proofs, especially the derivation of designs, and has been running excellent studies in recent issues. Membership information is available from the Executive Secretary, George Godin, P.O. Box 23707, Belleville, IL 62223.

Readers with numismatic/syngraphic interests may wish to take membership in the Society of Paper Money Collectors and/or the Souvenir Card Collectors Society. The former publishes a bimonthly magazine, *Paper Money*, edited by our current vice-president, Gene Hessler. It covers both U.S. and foreign subjects and welcomes articles on essays, proofs, and similar material. The latter publishes a quarterly, *The Souvenir Card Journal*, now in its 13th volume and still guided by its founder, Dr. Curt Radford, who has contributed many articles to *EPJ*. Its new editor is philatelist William V. Kriebel, another EPS'er. Both publications are $8\frac{1}{2} \times 11$ in format, and quality in appearance. Membership information in SPMC is available from the secretary, Robert Cochran, P.O. Box 1085, Florissant, MO 63031 and in the latter from its secretary, Dana M. Marr, P.O. Box 4155, Tulsa, OK 74159.

Yet another option for those primarily interested in foreign paper money is the International Bank Note Society, which publishes an excellent quarterly journal. Membership information from Milan Alusic, P.O. Box 1642, Racine, WI 53401.

Hail and Farewell!

N the mid-1930s a young man came into the offices of the Metro Stamp Co. on Times Square in New York City, introduced himself as Tom Morris and mentioned that he was starting a collection of proofs. He also explained that his father had been a designer/engraver for the American Bank Note Company. The name meant nothing to the young clerk, but the opportunity to sell some proofs in that Depression Era was important. Not many buyers presented themselves in those days and the skimpy stock on one or two pages in the back of a U.S. stockbook was not overwhelming. Cardboard proofs of the 1861s, some banknotes and of course the Departments made up the largest part of the stock. We also had some of the 1869 large numeral essays, purchased from Walter S. Scott, the auctioneer who cried most of the auction sales in New York. He had acquired them, I believe, from his late father, J.W. Scott, the pioneer American dealer.

That was my first experience with a collector of these items; they had lain dormant in the book for several years and it was some time before I had an opportunity to become more involved with this aspect of philately.

After military service and my re-entry into stamp collecting, my next experience came when I butted against Dr. Clarence Brazer, who had become active as a dealer in proofs and essays during the early 1940s. As a collector of special delivery stamps of the world, I included proofs and essays and bid on them in the sales when I could afford to. Usually I lost out to Dr. Brazer, who not only knew more about them but was better able to pay prices beyond my means. Nevertheless, I did acquire a few items from time to time.

Edited by Eugene N. Costales, the Scott U.S. "Specialized" Catalogue in 1931 began to list U.S. proofs, a bit sketchily at first, but aided by George B. Sloane, a prominent U.S. dealer, and Dr. Brazer, the listings became more adequate and the collecting of these began to grow.

The formation of The Essay-Proof Society in 1943 and the issuance of The Essay-Proof Journal in 1944 gave life to this aspect of philately. In the ensuing years many enthusiastic collectors joined the ranks of our Society and serious research appeared in the pages of our Journal. It is needless to name the many contributors over the past half-century; they are well known and their contributions will continue to inform those who find our segment of collecting to be of interest.

Now, with the approaching end of our Society's activities, aside from the sadness of parting with an old dear friend, it is fitting that we celebrate all the great work left behind by our predecessors. To our long-time and devoted Editor, Barbara R. Mueller, who has for years carried on, with heroic effort on more than one occasion, and our equally devoted Secretary-Treasurer, David E. McGuire, both of whom have been unselfish in their efforts to maintain the continuity of our organization, I give my heartfelt thanks and deep gratitude. We also owe a great debt to a small number of anonymous donors whose generosity has helped keep the Society afloat in recent years.

My accession to the presidency was not anticipated; I rose in the ranks with the passage of time and the passing on of my predecessors. That it has fallen to me to close the books on an illustrious past, in which I played a very tiny part, is not what I would have chosen. Unfortunately, the whole field of philately is undergoing tremendous changes and we have been unable to swim against the tide.

Proof and essay collecting will continue and, hopefully, new and younger collectors will find gratification in this area.

To those who have contributed to the welfare of the EPS, I give my sincere thanks. This is a great hobby and I hope you will continue to enjoy it for many years to come.

Louis K. Robbins *President*

Reflections

by DAVID E. McGUIRE, Secretary-Treasurer, EPS



S our active involvement in the hobby world comes to a close, I have reflected on my association with The Essay-Proof Society and the people I have had the pleasure and privilege to know during that time.

I remember the first EPS monthly meeting I attended at the Collectors Club in New York, some months after becoming a member of the Society. I had had some correspondence with Ken Minuse, then Secretary for many years. He greeted me immediately upon my arrival and provided proper introductions to others attending the meeting. Among these illustrious souls were Dr. Glenn Jackson, Falk Finkelburg, Julian Gros, Ernest Wilkens, and more whom I would come to meet and know over the years. The knowledge shared by these many members and the many opportunities to view and study the extensive variety and scope of essay-proof material displayed and discussed at the monthly meetings were tremendous.

I did not have the opportunity to meet some of the other notables of the field, such as Dr. Brazer, Thomas Morris, Julian Blanchard, etc., as they had passed on by my time. However, thanks to the reminiscences of Dr. Jackson, Lou Robbins, Falk Finkelburg, Julian Gros, Ernest Wilkens, Ken Minuse, and others, I did manage to gain insights and information about those who did so much to form and develop The Essay-Proof Society.

Until I began this memory trip, I never fully recognized how much I learned by serving as Secretary and Treasurer. Ken Minuse was a great storehouse of knowledge for me when I assumed the Secretary's duties. The show business adage, "a tough act to follow," was always in my mind. But, Ken was always there with help and guidance whenever I needed it. And, I will remember forever his reminiscences of his days as a U.S. Army Cavalry trooper in France during World War I, an opportunity not too many people will have in this time.

Learning the Treasurer's role was simplified by help and guidance from Ernest Wilkens. His professionalism and constant good humor made it easier to learn the ins-and-outs of keeping track of the Society's financial picture. Ernie was always there to bail me out when I needed help in getting the books squared away. Add to that his huge store of knowledge and an amazing recall of facts, figures, and sources and I am again better for having had the association with him.

I communicated with Barbara Mueller for several years via mail and telephone during the course of Society business. I remember the first time we met face-to-face; it was at Interphil '76 in Philadelphia. "Oh my goodness, I thought you were a little old man," she said. I'm not very little, being 6 feet 5 inches, and at that time I wasn't old! Barbara has been a constant source of inspiration over the years. Her enthusiasm and energy are amazing. I'll never be an editor, but what I have been fortunate to learn through her knowledge and expertise has and always will be a benefit to me in both my hobby and professional work.

After the monthly meetings in New York, Dr. Jackson and I took the same train out of Grand Central Terminal to start the trips home. My stop was White Plains; Dr. Jackson went on to Brewster. From there it was car rides for both of us for the last legs. The train rides were never boring! Dr. Jackson's interests and knowledge were diverse and considerable. His research interests and abilities were astounding. On a few occasions, I was able to assist him with his research efforts. I was fortunate to benefit from his knowledge in fields ranging from essays and proofs, syngraphics, antiques, art and folklore, to name but a few.

I have been fortunate to know Lou Robbins, too. His willingness to help out whenever and however needed is a constant blessing. His knowledge and generosity are unfailing. Even a brief conversation with Lou is educational. Information about the "Great Names" of the hobby from years past, his knowledge of all aspects of the philatelic world, and his enthusiastic support of the hobby are an immeasurable treasure.

As one of the charter members of the Society, Falk Finkelburg provided another source of information on personalities and on essays and proofs. His incredible collections of essays and proofs, coupled with detailed information and knowledge accumulated from years of research and study, were a constant delight. His knowledge and his willingness to share this knowledge provided invaluable assistance to me as I attempted to help other members find answers to questions on essay/proof material.

The decision to close the active operation of the Society was not an easy one. It is a sad event for me, even though I recognize and support the reasons to do so. While it is a sad moment, there is some measure of comfort in reflecting on the people I was fortunate to meet through participation in The Essay-Proof Society. I have touched on a few of these fine people, but there are many others that time and limited space preclude me from detailing here. While we must end our active role in the hobby world, I have memories and knowledge that will last a lifetime. For that I am most grateful!

To those who have gone on and to those who are still here, I give you my thanks and appreciation for the opportunities I have been fortunate to have over these years. My best regards to all of you, and so long, for now

EPS Benefactor Jack Rosenthal Receives Honorary Degree

modest, self-effacing man, Jack Rosenthal has long been our strong right arm, and the essay/proof community will be forever in his debt. Unfortunately, we have no prestigious award to bestow on him but this spring his home state did recognize his unselfish services in many areas of life. The following is the citation which accompanied his honorary Doctor of Laws degree, conferred on him on May 8th at the University of Wyoming commencement.



Jack Rosenthal's career epitomizes the great quest of our time to reconcile the way things are with the way things should be. He has devoted his life to bridging the differences, to bringing into reality that of which others are content to dream.

In the process, he has distinguished himself in Wyoming, the region, and the United States.

Born in Chicago, Jack Rosenthal moved with his family to Buffalo in 1938. He quickly developed a deep and abiding affection for his new state, its history and culture.

After graduation from high school, he matriculated at the University of Wyoming where he came under the influence of three remarkable and inspiring history professors—T.A. Larson, Gale McGee, and William Steckel. The enduring bonds he forged with them and with others such as the Hon. Milward Simpson strengthened his ties to his alma mater and his adopted state.

Following graduation from UW, Jack Rosenthal served with distinction in the Korean War, first as a regimental combat team officer and later as a member of the regimental staff.

In 1957, he purchased a small radio station in Buffalo, launching himself upon a broadcasting career and business that always has gone forward in tandem with the interests of the community and his state. He acquired and operated additional radio stations in Newcastle, Rawlins, and Sheridan before branching into television in 1964 when he moved to Casper as vice president and general manager of KTWO Radio and Television. He later became president of the broadcast division of the Harriscope Broadcasting Corporation with responsibility for radio and television operations in California, Illinois, Montana, New Mexico, and Wyoming. Since 1987, when Harriscope was dissolved, he has been president of Clear Channel Radio, Inc., of Casper.

Jack Rosenthal's achievements in the area of broadcasting have brought him wide recognition. In 1965, he was the recipient of the Alfred I. DuPont Foundation Award for Broadcast Journalism, an honor comparable to the Peabody or Pulitzer awards. He is the only Wyomingite to be so honored. The cash prize that accompanied the award was given to UW.

In his life-long passion for stamp collecting and history, Jack Rosenthal also has served Wyoming with uncommon notability. Only two major philatelists have designed United States postage stamps. One was President Franklin D. Roosevelt and the other Jack Rosenthal. Of the three stamps designed by Mr. Rosenthal (15-cent Buffalo Bill Cody, 1988; 25-cent Wyoming Statehood Centennial, 1990; and 29-cent Oregon Commemorative, 1993) more than three and one-half billion have been sold.

At the request of the White House, items from the Rosenthal Columbian Issue collection were used by President George Bush as a gift for the then Italian Prime Minister Guilio Andreotti, who is a stamp collector. Mr. Rosenthal also honored the request of the Spanish government that portions of his stamp collection be displayed in connection with the World's Fair in Spain last year. Following that, his Columbian and Trans-Mississippi collections were shown at the Columbian Exposition in Chicago last June by invitation of the United States organizing committee.

Mr. Rosenthal is one of UW's most forthright and consistent supporters. His loyalty to his alma mater is unwavering, and his generosity is unstinting. He has given freely of himself, his time, his energy, and his resources to promote better education and a higher quality of University life for this generation and generations of students yet to come. The American Heritage Center has benefitted from his marvelous collections of documents, stamps, and memorabilia. He gave UW the equipment to start KUWR, its first radio station. The Simpson Fund in political science exists because Mr. Rosenthal spearheaded the first steering committee over 20 years ago and recently made a major contribution to sustain the fund. He also endowed the Larson, Steckel, and McGee scholarships for history students. The UW Athletic Hall of Fame and the Centennial of Wyoming Football are the result of his vision and his tireless volunteer leadership.

In awarding its highest honor to Mr. Jack Rosenthal, the University of Wyoming is paying tribute to a favorite son, a man whose deeds match his words and whose selfless actions have touched the lives of others in lasting and profound ways.

U.S. 1893 Columbian Addenda

by GEORGE W. BRETT

A numerical report recently found includes information on the number of reliefs on the original Columbian transfer rolls along with the denomination. This report was accompanied by the following explanation:

New York, March 27, 1894. The dies, shells, rolls and plates as above noted were this day delivered to the Postage Stamp Agent, and by him shipped to the Post Office Department in Washington, D.C.

American Bank Note Co. by J.K. Myers A. Treas.

A list of transfer rolls was included as follows:

Columbian Issue of 1893

Rolls	Denom.	No. of Reliefs	Rolls	Denom.	No. of Reliefs
1	1c	4 subj.		(10c	2 subj.
1	1c, 3c	2 subj. of each*	1	{ 15¢	1 subj.
6	2c	4 subj. each		(30¢	1 subj.
1	4c	4 subj.	1	10c	4 subj.
1	5c	4 subj.	1	50c, \$1	2 subj. each
1	6c, 10c	2 subj. each	1	\$2, \$3	2 subj. each
1	8c	4 subj.	1	\$4, \$5	2 subj. each
			17		68

Reliefs by denomination (four to a roll):

1c-6, 2c-24, 3c-2, 4c-4, 5c-4, 6c-2, 8c-4, 10c-8, 15c-1, 30c-1, 50c-2, \$1-2, \$2-2, \$3-2, \$4-2, and \$5-2.

^{*} Recorded only as "One of 1c & 3c 4 subj." which we have interpreted to be like the other rolls as two subjects of each denomination.

A Directory of Major Significant Philatelic Articles & Studies That Have Appeared in 50 Years of The Essay-Proof Journal

by BARBARA R. MUELLER, Editor

NTIL such time as a complete index to 50 years of *EPJ* can be compiled and published, the following "directory" will be useful for future researchers. Like its counterpart for numismatic/syngraphic material that appeared in JOURNAL 197/198, it covers all major articles under the headings specified, together with the whole numbers of the JOURNALs in which they appeared. For the most part, they are listed in chronological order except where a subsequent addition or revision or related article is placed immediately after the primary entry as an aid to the user. An additional commentary about the nature of significant serials and studies provides further guidance. Readers are advised to consult both directories because articles deemed primarily numismatic may have philatelic usefulness and vice-versa. (See Index enclosed with this issue for 1993 articles.)

A Key to the Numbering System of the Journal

We repeat here the key to the dating of the JOURNAL as given in No. 197/198:

Year	Vol. No.	Whole Nos.	Pagination
1944	1	1–4	1-64; 65-120; 121-180; 181-252
1945	2	5–8	1–64; 65–128; 129–192; 193–256
1946	3	9–12	same
1947	4	13–16	1-64; 65-176; 177-240; 241-304
1948	5	17–20	1-64; 65-128; 129-192; 193-256
1949	6	21–24	same
1950	7	25–28	same
1951	8	29–32	same
1952	9	33–36	same
1953	10	37–40	same
1954	11	41–44	1-64; 65-128; 129-176; 177-240
1955	12	45–48	1–64; 65–112; 113–176; 177–240
1956	13	49–52	1-64; 65-128; 129-192; 193-256
1957	14	53–56	1-64; 65-128; 129-192; 193-240
1958	15	57–60	1–48; 49–96; 97–144; 145–192
1959	16	61–64	1–48; 49–108; 109–156; 157–196
1960	17	65–68	1-64; 65-104; 105-152; 153-200
1961	18	69–72	1–40; 41–88; 89–136; 137–184
1962	19	73–76	1-48; 49-96; 97-144; 145-192
1963	20	77–80	same
1964	21	81–84	same
1965	22	85–88	same
1966	23	89–92	1–56; 57–104; 105–152; 153–200
1967	24	93–96	1-48; 49-96; 97-144; 145-192
1968	25	97–100	same

1969	26	101–104	same
1970	27	105–108	same
1971	28	109–112	same
1972	29	113–116	same
1973	30	117–120	same
1974	31	121–124	same
1975	32	125–128	same
1976	33	129–132	1–64; 65–114; 115–168; 169–216
1977	34	133–136	1–48; 49–96; 97–144; 145–192
1978	35	137–140	1–52; 53–100; 101–152; 153–204
1979	36	141–144	same
1980	37	145–148	same
1981	38	149–152	1–52; 53–104; 105–152; 153–200
1982	39	153–156	1–52; 53–108; 109–160; 161–212
1983	40	157–160	1-52-53-100; 101-148; 149-196
1984	41	161–164	1–48; 49–96; 97–144; 145–192
1985	42	165–168	same
1986	43	169–172	1-44; 45-88; 89-136; 137-184
1987	44	173–176	1–48; 49–100; 101–148; 149–200
1988	45	177–180	1–48; 49–96; 97–144; 145–192
1989	46	181–184	same
1990	47	185–188	same
1991	48	189–192	same
1992	49	193–196	same
1993	50	197/198-199/200	1–64; 65–160

Abbreviations Used in the Directory

Because a small group of authors were responsible for so many articles, their identification has been abbreviated in italics as follows:

CWB — Clarence W. Brazer	BRM — Barbara R. Mueller
JB — Julian Blanchard	HSF — Howard S. Friedman
GEJ — Glenn E. Jackson	RL — Robson Lowe
RGS — Robert G. Stone	SMB — Stanley M. Bierman
GWB — George W. Brett	

As this is a directory, not a formal index, various money-saving short cuts have been taken, such as condensing article titles and using ampersands and abbreviations to save space. These abbreviations are:

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E—essay; Es—plural
P—proof; Ps—plural
DP—die proof; DPs—plural
PP—plate proof; PPs—plural
SDP—small die proof; SDPs—plural
LDP—large die proof; LDPs—plural
TCP—trial color proof; TCPs—plural
TCDP—trial color die proof; TCDPs—plural
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Serials Leading to Eventual Book Publication

The Essay-Proof Society Catalog of the Essays and Proofs of British North America, by the Catalog Committee, Kenneth Minuse Chairman, Robert H. Pratt, Vice Chairman, Nos. 76–86, 88–97, 100.

The 198-page hardbound book was published in 1970. Occasional, disjointed, and tentative listings began as early as No. 3 but the serialization in definitive form began in No. 76.

An Essay-Proof History of the U.S 1869 Issue, by Fred P. Schueren, Nos. 103-110.

The eight installments were republished in 1974 in hardbound book form, 128 pages, by the Collectors Club of Chicago, the fourth such published under the sponsorship of that organization.

Catalog Listings and Serial Studies Never Reprinted in Book Form

A Catalog of Essays and Proofs Seen by The Essay-Proof Society Catalog Committee, *Clarence W. Brazer, Chairman*, Nos. 1–11, 15–24, 26, 28, 29–43, 47–49, 53, 56–68, 74, 101.

This series began in the very first issue and was devoted almost entirely to non-U.S. material. However, there never was a planned approach other than the publication of data as it became available—Ethiopia, Colombia, Italy, Liechtenstein, and Brazil being in the first installment, for example. Therefore, interested students will have to check all the issues listed for specific countries and desired information. The pages are set up in two-column format similar to that of Brazer's U.S. catalog and items are assigned catalog numbers. However, unlike the U.S. catalog, proofs are listed along with the essays. Well illustrated.

A Historical Catalog of U.S. Stamp Essays and Proofs/Postal Card Essays and Proofs, by Clarence W. Brazer and George C. Slawson, Nos. 1–13, 15–38, 40–43, 47–49, 53, 56–68, 74, 101.

This magnificent series combines descriptive text with actual catalog listings and assigns numbers. It is fully illustrated. After Brazer's death, George C. Slawson became the editor/author of the series beginning with No. 56 and continued until the last installment was published. It is not known whether the late Mr. Slawson planned more installments.

Brazer's Catalog of Essays for U.S. Adhesive Stamps, Addenda, by Clarence W. Brazer, Nos. 20-23, 45, 46.

Addenda to the original Brazer essay catalog appeared in *The American Philatelist*: 1942 March and September; 1943 July, August, September, October, December; 1944 January, February, June, October, November; 1945 July, August; 1947 January. Thereafter these additions appeared in the above-cited issues of *EPJ*. Brazer optimistically stated that the addenda would be continued "until completion when it will be published in book form." It never was, but much of it was incorporated into Finkelburg's revision.

Philadelphia Bank Note Co. 1876 Essays, by Clarence W. Brazer, Nos. 45-46.

These studies consist of lengthy text followed by catalog listings under the "Addenda" rubric of the extensive group of essays submitted by the named firm for the 1877 U.S. POD printing contract for the following four years. It covers the famous, or infamous, Schernikow prints of these essays, also.

Essays for U.S. Adhesive Postage Stamps, by Clarence W. Brazer, revised by Falk Finkelburg, Nos. 128–144, 146–148, 150.

This was billed as a "new edition of the original Brazer handbook" completely rewritten and revised by Falk Finkelburg. In many instances the catalog numbers were changed because of additions, deletions, and alterations in the underlying Scott numbering system. Finkelburg himself acknowledged that the illustrations were not "always the best" which greatly diminished the usefulness of this edition. Illness forced him to end the listings with the Rosewater essays for the Trans-Mississippis.

U.S. Revenue Proofs, by Clarence W. Brazer, Nos. 48-49.

This is largely a listing of the contents of a proof record book prepared by the printing firms of Butler & Carpenter and Joseph R. Carpenter.

United States Private Proprietaries—A Priced Catalog Listing of Essays and Proofs, compiled by Clarence W. Brazer and Henry W. Holcombe, Nos. 58, 59, 61-65.

This extensive listing, unillustrated, is unique among Brazer's compilations in that it includes prices for the various items.

A Historical Catalog of U.S. Stamp Essays and Proofs, by Clarence W. Brazer, revised by Falk Finkelburg, Nos. 120, 122–125.

Between 1938 and 1949, Brazer wrote a series of articles entitled "A Historical Catalog of U.S. Stamps and Proofs" and published in the *Collectors Club Philatelist*. During the same period of years he made many corrections and additions as he went along. Some were published in *CCP* in no particular order while others remained in manuscript form. In 1973, 35 years later, Falk Finkelburg undertook the task of revising and updating the series. Commenting on his work, he said, "This was a Herculean task, as you notice from the paste-ups and re-paste-ups. Brazer's handwritten corrections were often illegible and seemingly contradictory. I did not realize the magnitude of this project when I first suggested it. For the last couple of months I have had to put everything aside in order to work on this job."

Unfortunately, pressures for yet another revision caused him to lay aside this project temporarily and it was never finished. But the five installments that were finished are extremely useful for students of security printing, printers, and engravers in the U.S. It should be noted that the title chosen by Brazer was a misnomer. Perhaps he intended these biographies and histories to preface an actual catalog such as his 1941 essay catalog but that never happened. These articles in themselves are in no wise a catalog, but they are historical.

A sort of continuation entitled "Stamp and Bank Note Engravers of America" did appear in No. 30 in the same type face and style used by *CCP*.

U.S. Proofs and Essays, by John K. Tiffany, Nos. 165, 169, 170, 172.

A reprinting of the major pioneer listing first published in the *American Journal of Philately*, Vol. 2, 1889.

Previously Unlisted Essays or Evidences of Design Development of the U.S. 1865 Newspaper Stamps, by Barbara R. Mueller, Nos. 163, 164.

Previously Unlisted Items Are New Type Die Proofs, Not Essays, by Barbara R. Mueller, No. 167. Preparation and Issuance of the 1865 U.S. Newspaper and Periodical Series, by George W. Brett, Nos. 181, 182.

These articles should be consulted as a unit because they show the progress in a study of newly-discovered items first thought to be essays and then correctly identified through the research of George Brett on the original dies in Washington, D.C. as a new type die proof. As yet they are unlisted by Scott.

U.S. XX Century Essay Designs, Models and Proofs, by Sol Glass, Nos. 6-49, 52-54, 56, 57, 59, 61-63, 66-68.

This long-running series of reports, usually one to two pages each, took up where Max Johl's Vol. IV of *U.S. Postage Stamps of the Twentieth Century* ended in 1937. The historical data was obtained from official records at the Bureau of Engraving and Printing. The first installment began with the 1938 Constitution Sesquicentennial issue and set the pattern for recording unaccepted designs; numbering them; sources of design; designers and engravers; and dates of model, essay and die proof approval. It ended with 1958 issues. Most of this information is of academic interest only, since essays and proofs of the period are rarely in philatelic ownership. Mr. Glass, well known as an official of the Bureau Issues Association, wrote the book *United States Postage Stamps 1945–1952*, published by BIA, which covers much the same sort of information in elaborated form carrying on the style of the Johl books.

U.S. Stamp Designers & Engravers Tentative List, compiled by Sol Altmann largely from data accumulated by Clarence W. Brazer, Nos. 27, 29, 30, 32, 34, 35, 37, 38–41, 59, 61, 66, 69. Then in JOURNAL 117 the project was taken up by Kenneth Minuse beginning with 1960 issues and continuing through No. 124.

United States Patent Office, by Sol Altmann, Nos. 42, 45, 47, 57, 61-63, 67, 68, 77.

These studies consist almost entirely of the names, dates, and patent numbers of patents relating to security paper protection. They include brief descriptions to enable interested collectors to obtain copies. The patents are listed more or less randomly, not by date or consecutive patent number.

Patent Papers Relating to the Improvement and Protection of United States Bank Notes, Postage and Revenue Stamps, by Sol Altmann, Nos. 67, 68, 78.

These articles elaborate in text and illustrations on some of the more philatelically significant patents.

The Pictorial Issues of French Colonies, 1891–1941—A Half Century of Design and Production in Retrospect, by Robert G. Stone, Nos. 85, 87, 89, 90, 94, 96, 99, 101–105, 107, 108, 110, 111, 113–118, 127, 128, 130, 132, 133–137, 139–141.

No other writings in the English language can approach the thoroughness of coverage on this subject that Mr. Stone achieved. In keeping with the EPS purpose to study the artistic background of postage stamps, he documented the development of the pictorial genre for regular issues, not only listing many types of essays and proofs but recording the negotiations that preceded them and the critical reception accorded them in the French lay and philatelic press. The author originally projected dealing with 96 issues containing 320 designs grouped into five "generations" in chronological sequence. Unfortunately, due to other obligations, he was able to carry through only the first two—the experimental generations 1891–1903 (various methods of reproduction) and the first generation of regular pictorial issues, 1904–1917. Nevertheless, the depth to which he was able to treat these eras makes the above-enumerated issues outstanding references. Note that these are not the post-World War II types of essays and proofs so often produced to exploit the philatelic market.

Switzerland-Its Essays and Proofs, by George W. Caldwell, Nos. 7-38, 40-43, 53, 72.

In his introduction, the author called his work a "monograph," the purpose of which was to bring together, into one record, all known data concerning the essays and proofs of Switzerland, with the eventual goal of incorporation into the projected but never realized society catalog of essays and proofs. It covers not only postage stamps but postal stationery, franchise and official frauds, and railroad and revenue adhesives. There is much descriptive text and history along with catalog-style numbered listings and ample illustrations. Mr. Caldwell supplemented this series with the following two special studies: "The 5 Rappen Blue Strubel—Trial Color Proofs or Stamps" in No. 65 and "1878–1910 Postage Dues and Printing Cliches" in No. 72.

Essays, Proofs, and Special Printings Germany 1849–1932/Definition of Terms and Description of Types, by Peter U. Theuss, Nos. 179–183, 192.

An adaptation of the introductory section to the author's as yet unpublished catalog of this material. His research on classifications and printing methods are widely applicable so that the series has great value beyond the German area.

"Essays" Which Are Not What They Seem, by Barbara R. Mueller, Nos. 116, 133, 134, 136, 137, 139–141, 147, 149, 156, 176.

This series illustrated and described large essay-like drawings of usually classic, early issues of many countries purported by enthusiastic vendors to be genuine, often from the famous Burrus collection, with a view toward informing collectors of their true, non-official status.

Latin-American Essays in Search of an Identity, by Barbara R. Mueller, Nos. 126, 128, 129, 132, 133, 137, 142, 145, 146, 149, 168, 176, 184, 192.

This was a continuing series seeking the identity of an unusual genre of essay emanating from an American Bank Note Co. designer of the period 1924–1953 and created on distinctive notebook-type paper in actual size with vague or nonsense inscriptions. The series climaxed in issue 184 with the naming of the designer and the addition of his work for non-Latin-American countries.

Postage Stamp Aesthetics—The Art of and on The Postage Stamp, by Barbara R. Mueller, Nos. 79–81, 82, 86, 88, 89, 92, 95, 99, 101, 107..

An art history projected in ten chapters representing the philosophies, techniques, and problems of postage stamp creation within the framework of the stamp's history and tradition, with adequate guidance in the philatelic aspects for the non-collector and basic direction to the appreciation of the art for the philatelist. It ended with Chapter 6 and was never completed.

Terminology, Definitions & Parameters of the Specialty

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Descriptive color names, Ridgway's color standards, CWB
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Identifying Bank Note Vignettes From A Family Firm The American Bank Note Co.

by MARK D. TOMASKO
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Fig. 1. An engraved advertisement of American Bank Note Co. dating between 1867 and 1884, bearing the portraits of the daughters of three engravers and one portrait of an engraver himself.



Fig. 2. Die proof of "Louise," Charles Burt's daughter, engraved by Burt. ABNCo. #227. (Left)

Fig. 12. Die proof of "Oscar," ABNCo. #201. (Right)

HERE is an American Bank Note Company engraved advertisement in my collection which is worthy of comment because three of the five vignettes in the ad, and possibly four of the five, depict relatives of engravers or officers of the Company.

Engravers' use of relatives as models for vignettes has been described before. Gene Hessler's entertaining article "A Family Affair" in the January 1992 *Numismatist* is the most recent example. Usually, however, the use of such portraits or vignettes has been "one at a time" on a bank note or other security document.

The advertisement illustrated in Figure 1, though, appears to be a conscious attempt to use portraits or vignettes of relatives in a Company ad. Starting in the upper right corner, the portrait of the girl is, according to G.F.C. Smillie's engraving notebooks, by Charles Burt and is a "portrait of his daughter." Figure 2 shows a die proof of the portrait. It is American Bank Note #227, and the die proof carries the name "Louise" in script immediately below the portrait, an unusual touch. Louise can be found on the 1864 \$1 notes of the Oil City Bank, Oil City, Pa. (Figure 3).

Louise's father, Charles Burt (1822–1892), was one of the leading bank note engravers of his era and a man who was able to work for many of the best firms of the mid-to-late 19th century, in addition to extensive work for the Bureau of Engraving & Printing. After his death his wife gave a large collection of his work to the New York Public Library and the engravings can still be viewed there, in the Print Room.

Louise also appears on lithographed checks of The Citizens' Bank of Petersburg, Va. (Figures 4 & 5), which illustrate another interesting phenomenon, that of a commercial lithographer copying the bank note company's work. Figure 4 shows American Bank Note's lithographed version of the check, and Figure 5 shows A. Hoen & Co.'s work for the same bank. Note that both portraits have been slightly modified by the Hoen firm.

We now move to the portrait in the lower left corner of Figure 1. The cute young girl shown there is, according to G.F.C. Smillie, the daughter of John E. Gavit, and was engraved by James Bannister. John Gavit was the proprietor of the smallest of the bank note engraving firms which formed the American Bank Note Company in 1858. A siderographer and engraver, he was vice-



Fig. 3. \$1 note of Oil City Bank, Oil City, Pa., 1864, by ABNCo., with portrait of Louise.

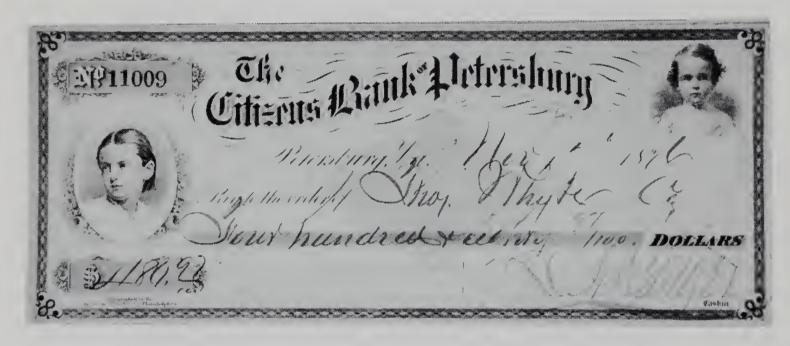


Fig. 4. Lithographed check by ABNCo., Philadelphia, for the Citizens Bank of Petersburg, Va., with portrait of Louise.

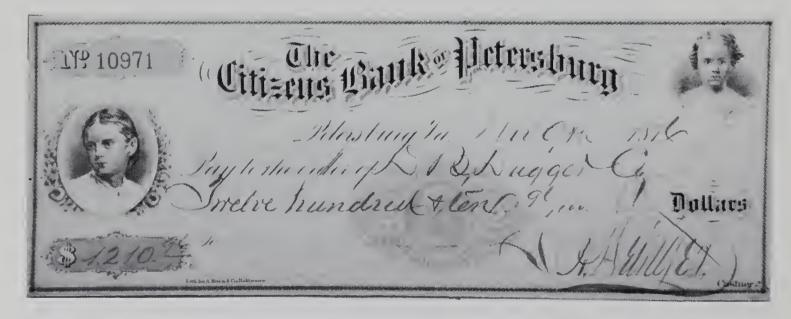


Fig. 5. Lithographed check by A. Hoen & Co., Baltimore, with modified version of Louise portrait.

president of American Bank Note from 1863 to 1867 and president from 1867 to 1874. It was during his term of office that the foreign work of American expanded considerably, especially in Latin America. Appropriately enough, the portrait of his daughter can be found on bank notes of Argentine and Uruguayan banks. Figure 6 illustrates the portrait on an unissued note of El Banco del Comercio, Gualeguay, Argentina, 1869. Figure 7 shows another interesting use of the portrait, on a certificate of deposit of the Office of the Northrup Banking Company, Kansas City, Mo.

The center vignette in Figure 1 is perhaps the most interesting one to me for several reasons. First, the engraver not only uses a relative, but also uses himself as a model! In the vignette (Apotheosis of Washington, A.B.N. #278, see Figure 8), according to G.F.C. Smillie, Louis Delnoce drew himself and his daughter. The engraving was done by Delnoce and Alfred Sealy. It appears in various places, including the stock certificate of the Thames National Bank, Norwich, Conn. (Figure 9), the \$10 Oil City Bank note of 1864, and U.S. Postal Service stamp panel #159 of February 1982 relating to George Washington (Figure 10).



Fig. 6. 10 peso note of El Banco del Comercio, Gualeguay, Argentina, 1869, by ABNCo., with portrait of John Gavit's daughter on right side.

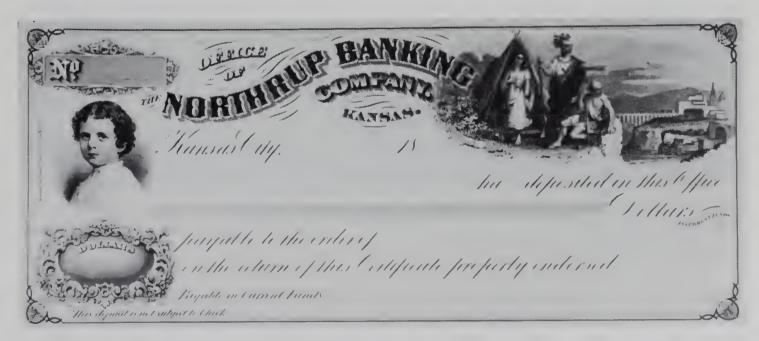


Fig. 7. Proof of certificate of deposit of Northrup Banking Co. with portrait of John Gavit's daughter on left.



Fig. 8. Die proof of "Apotheosis of Washington," ABNCo. #278, with Louis Delnoce's daughter on left and Delnoce himself on right.

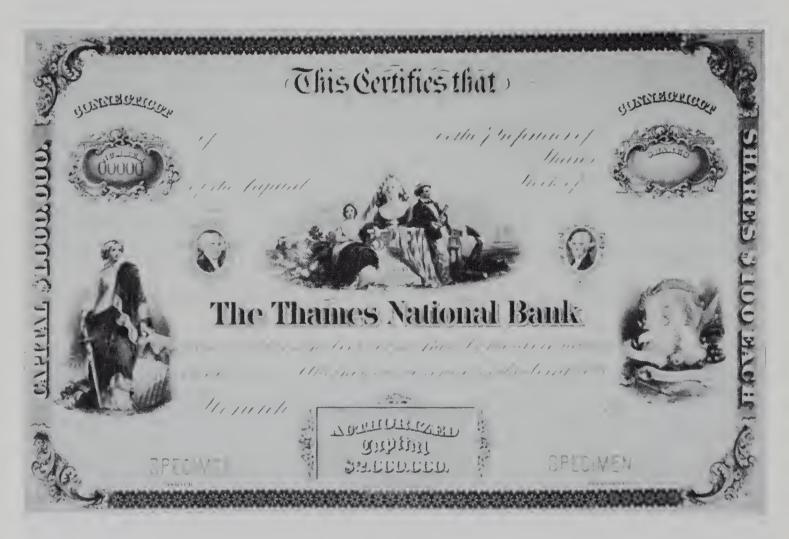


Fig. 9. Specimen stock certificate of The Thames National Bank, Norwich, Conn. by ABNCo. with "Apotheosis of Washington" vignette at center.

Second, during the period of months when I was gathering some of the collateral material for this article, the pleasant coincidence occurred of my being able to buy the original Delnoce artwork for this vignette. It is illustrated in Figure 11. He was obviously as talented an artist as he was an engraver. Many of the best picture engravers were able artists (some, like A.B.



Fig. 10. USPS Stamp Panel, Scott 159, with "Apotheosis of Washington" vignette at bottom.

Durand, J.C. Casilear and James Smillie, were famous artists), and, in fact, the American Bank Note Company through much of the late 19th and early 20th centuries insisted that its engravers have very good artistic ability, particularly with the human form. Art classes at the plant were held regularly for apprentices.

Louis Delnoce (1822–1890) was a contemporary of Charles Burt and also one of the leading bank note engravers in the era. He, too, had a reputation which enabled him to engrave for many of the major companies, such as American, National, Continental, Homer Lee, Franklin, and International, as well as the Bureau of Engraving & Printing, though, unlike Burt, he did very little for the BEP. One of the reasons for this unusual record of work for so many different companies is that after 1870 he insisted on working at home, not in a company's offices.



Fig. 11. The original artwork by Delnoce for "Apotheosis of Washington."

I have no evidence about the portrait in the upper left corner of Figure 1. Unfortunately it is not in the Smillie notebooks. However, a die proof (Figure 12) shows that it is A.B.N. #201 and carries the name "Oscar." The portrait is sufficiently detailed and non-idealized to lead me to believe that it is the portrait of a real little boy, and based on the two female portraits and the center vignette, I would not be surprised to eventually learn that it is a Company relative.

The fourth portrait, in the lower right corner of Figure 1, is American Bank Note #51 and is entitled "The Bride." It strikes me as a more idealized, artistic rendering of a female and I would be surprised to find that it depicts a real person, let alone a Company relative.

From the address, 142 Broadway, the ad can be dated between 1867 and 1884. Recall that John Gavit was president of American from 1867 to 1874. One might speculate whether the ad was done at his instigation. American Bank Note was in any case a place where family ties and nepotism were not dirty words. The Company had a long tradition of second and third generation employees in the business.

For the record I will note that the back of the advertisement contains a view (lithographed) of the 142 Broadway building. This view is used on other advertisements for the Company.

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French Engraved Proofs Since 1940: Production Functions and Quantities¹

by JOHN W. ADAMS

INTRODUCTION

RENCH proofs are an extremely rich and diverse field for collecting, yet they remain largely unknown to the general stamp collecting public. There is no catalog, yet "deluxe" proofs and imperforates of France are listed in the Yvert and Cérès catalogs with prices, though neither kind is in fact a true production proof at all. Nowadays they are sold to topical and thematic collectors on the basis of scarcity, yet they are relatively common. Discerning what is genuine production material is a task beyond the current expertise of the general collector.

Another part of the collector's difficulty arises from the fact that French proofs served additionally as a means of publicity for French culture. Since 1933 it has been explicit government policy to use stamps as a form of public relations and to create an aura of "artistry" in their design and execution, reflecting the long tradition of French civilization. They also reflect a Romantic artistic tradition of using handmade papers, several with deckled edges, fancy watermarks, of tearing rather than cutting the paper, of printing many in "Rembrandt brown" ink, etc.

This policy has usually been attributed to a decision taken in 1933 by Jean Mistler, one of the ministers in charge of the mails, who had the idea of improving the looks of French postage stamps by asking contemporary artists to design and engrave them. As a result, French stamps have gained a worldwide reputation for attractiveness among collectors, especially the work done by the process of line engraving. So in addition to the ordinary requirements of production, proof-making was officially cultivated by the French postal authorities in order to create the impression that each postage stamp was a miniature work of art.

But stamp collectors usually prefer proof material which is indisputably linked to the production of stamps for postal use, and have always been less than enthusiastic about aesthetic qualities because they seemed to turn stamps into mere "pretty pictures." We hope this brief article will clear up a few confusions. For reasons of space,² we concentrate somewhat narrowly on production since 1940, of engraved proofs only, by the French government Printery,³ for the "French community."

SEQUENCE OF PRODUCTION TYPES AND QUANTITIES

Commissions from a roster of designers and engravers

Nowadays a committee approves the following year's production and requests proposals from a roster of well-known stamp designers and engravers. While many of their biographies⁵ make mention of their having obtained the Prix de Rome in their youth, others were self-taught amateurs, and there were also many "native" artists such as El Mekki of Tunisia. These artists created their designs and engravings in their own workshops away from the Printery. Though proposals were usually solicited from only one artist for a given stamp, at other times three or four were contacted; on still other occasions, there was a competition open to the public. Claude Haley was discovered in this way.



Fig. 1. Rabelais sketch: France Sc #639 / Yv 866. 1950: quite close to a similar maquette in *Ceux qui créent nos timbres*, vol. 1, p. 8.



Fig. 1A. Rabelais issued stamp.

Sketches (esquisses, maquettes)

Sketches are created for various stages of design, each one ostensibly unique, but since a few have been seen bearing the legend "guaranteed unique," there is some question about how many were actually made of each step. Sometimes close copies exist.⁶ (Figure 1.) In any case many, possibly most, were saved. So there could easily be a half-dozen or so in existence showing different steps in the development of any given stamp design.⁷ (Figures 2–5.) Final mock-ups (maquettes) are usually submitted in color, and may be quite elaborate if produced for a compe-

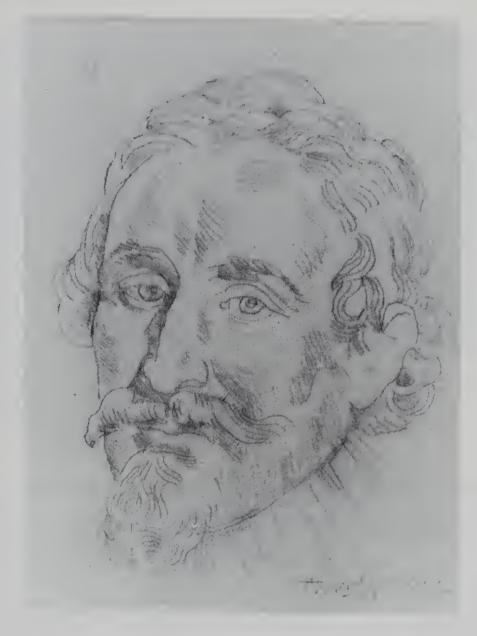


Fig. 2. de Groote head (preliminary tracing). France 1963: Sc 1063/Yv 1386.



Fig. 3. de Groote (horiz layout).

tition. After the official approval, there may still be last-minute changes requiring a resubmission.



Fig. 4. de Groote AP which lacks names of designer and engraver. (Note differences in left hand and right hand buildings from the earlier layout.) This AP was sealed.



Fig. 5. de Groote as issued: names filled in.

Since 1964 (at least), all approved designs (*maquettes adoptées*) have been deposited in the Musée Postale.⁸ There are many rejected designs, some quite elaborate, which have been published, and which are now in collectors' hands.⁹

Dies

Pierre Bequet has reported¹⁰ that, once approved, the winning design is nowadays photographed, then reduced to stamp size and printed on the die, in reverse, to be incised under a microscope, in the engraver's own studio. The actual engraver may (or may not) be the designer. However, both names are incised in the finished die, the designer's somewhere on the left, the engraver's on the right. There are very few issued stamps without such attribution.



- Fig. 6. 1946 series for colonies "From Chad-to-Rhine": état 5fr (top) (first state: lacks country name, engraver's name, etc.)
- Fig. 7. 1946 From Chad-to-Rhine état 20fr (bottom) (second state: still lacks country name, though other inscriptions filled in).

Proofs of incomplete designs (états)

Every die must be tested throughout the process of engraving to see how it will print. If the engraving becomes too deep, the desired effect will be ruined because the print will look muddy and lack "clarity." Different engravers have had different practices and habits about taking such proofs. All told there might well be at least three or four stages of the engraving in the form of proofs, whether labeled "état" or not. Rembrandt is the model here, though inappropriately so. He would etch a plate to a point which he felt was artistically interesting, pull some copies, and then put the plate aside for awhile. Later he might continue to etch it in ways which developed the original conception. But stamps are different, because the final design is known from the beginning. So stamp engravers must pause halfway through the planned engraving to pull an état which is noticeably incomplete and unfinished, rather than stop at a finished stage. Their états are merely a preliminary stage for a later emergent design. To work in Rembrandt's fashion would be a violation of good bureaucratic practice.

There are many different sorts of *états* in existence, often differing in the way they are marked in the margins more than in the differences on the die itself. Thus we should note:

- (1) États which lack only the designer's and the engraver's names in the die. This omission is the result of a deliberate policy of the Printery, begun in 1958. Since 1959 these artist's proofs bear a seal of Imprimerie (of which there are two). (Figures 17–18).
- (2) Lacks the name of the country, i.e. the Victory or the Chad-to-Rhine series of 1946 for the colonies (and others). (Figures 6–7.)
- (3) A master die which lacks the denomination, used in preparing a series (Camerouns archer). (Figures 8–9.)
- (4) Marked "first state," being incomplete even as a master die for preparing a series.
- (5) Marked "état" or "ler état," a bit self-consciously for some tastes, with too much perhaps for the collector of pretty pictures in mind. These are in the "Rembrandt" genre and constitute the basic form. They are pulled about half to three-quarters of the way through the process.

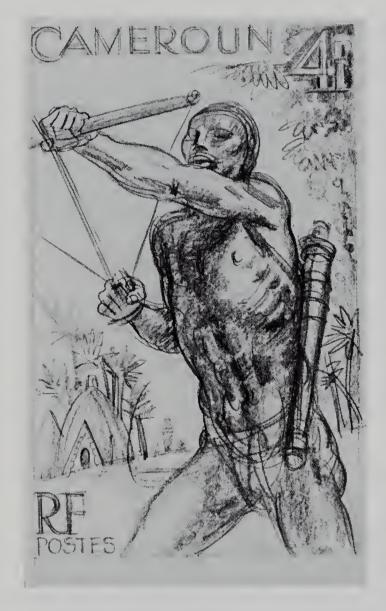




Fig. 8. Cameroun archer: sketch: Sc Type A 28 / Yv type "s". 1946.

Fig. 9. Cameroun archer: AP of master die without denomination.

- (6) Marked "second state," but these are "finished" dies with denominations which originated from master dies for series. So they are the equivalent of the usual artist proofs (see below.)
- (7) Marked "second state," but there are known to be subsequent states, as well.
- (8) Marked "final state."
- (9) Last, but not least, many unmarked and unsigned proofs including all of the above. Once more, practice is not uniform. Different engravers follow different practices in marking. (Figure 10.)
- (10) Though the ITP no longer authorizes release of this material for French political units since 1964, Monaco requests three copies of one state proof of the engraver's own choosing, which he pulls himself. In practice these seem to be taken about halfway through the job.
- (11) Though no longer authorized for release, the practice of taking *états* continues. Indeed it is a necessity to check the course of the engraving.

QUANTITIES: Though often said to be "extremely rare," the ones marked "état" seem to exist in several copies. However, those "states" which were not singled out for treatment as a limited edition may well be unique. (Racine Figures 11–12.)

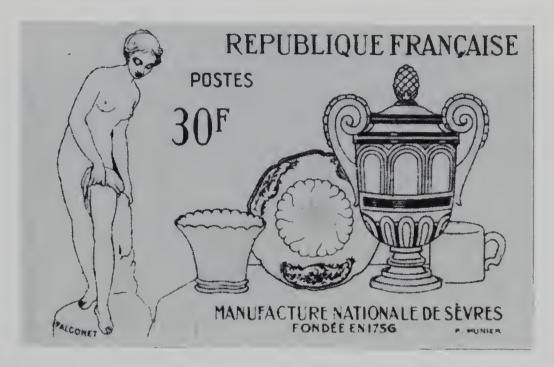


Fig. 10. Meunier: France 1957, early état (Sèvres) just a minimal tracing of the design. Sc 820 / Yv 1094.



Fig. 10A. Meunier: issued stamp.

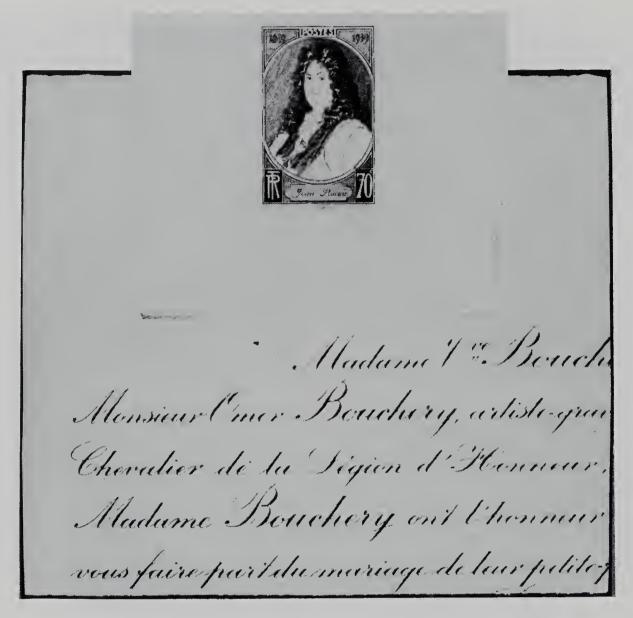
Finished but Unissued Designs

There are proofs of quite a number of unissued designs (see endnote #5), as well as proofs of unissued denominations. Some of these were not rejected until they had been through the sequence of printery reception proofs, or even color essays, while a few designs sometimes make it through to the final stage of perforated copies (Morocco, 1952, Yv pa 89–92 is an example). Yvert lists everything that makes it into perforated sheets, e.g. certain late-Vichy issues for the colonies, which Scott has not recognized as having been issued for postal purposes. Though their release is no longer authorized, unissued designs continue to be generated. (Figure 13.)

QUANTITIES: Until 1964 the same as for any artist's proof, but now that their release is actively discouraged, they have become quite rare.

Artist's Proofs (épreuves d'artiste)

Artist's proofs (APs) are the "centerpiece" of the focus on proofs as works of art, but in fact bear only a rather limited role in the production process, being simply examples of the state of



Figs. 11–12. France: Racine unissued, état, engraved by Delzers, recto, 1939 (reengraved by Ouvré with slight modifications and issued in 1946, as Sc # 629 / Yv 848.) Shown on a photograph of its verso, a wedding invitation.

the die when it was submitted by the engraver to the Printery for approval. (Figures 14–15.) Since 1964, however, they are no longer even that, but have degenerated into "pseudo-proofs" with no production function at all. In fact these "artist's proofs" are now manufactured by the Printery and not by the artist, though signed by him or her.

APs exist in a broad range of colors, the "basic" inks being black, sepia, and dark gray, all three of which are actually ranges of color. But other colors were used, too. In fact, a wide range of inks can be seen over the years: reddish brown, bright green, olive, yellow, lilac, deep blue, pink, emerald, orange browns, violets, etc. Basically it was up to the individual engraver to choose the inks and papers he liked. They are color suggestions at most (but not color essays), and in any case are virtually never the final colors chosen.¹²

Single color ranges were sometimes extended by careful addition of a second ink, used sparingly, often on small, minor fields within the design, apparently just to touch up the work. The two colors are barely discernible, and such proofs are not intended to be seen as two-color proofs. However, explicitly two-color APs exist for the years 1948–1956¹³ (at the least) which coincides with the period when both color die proofs and color plate proofs also co-existed, so two-color APs may actually have been part of the process of selecting colors for new issues. A few examples do, in fact, look remarkably similar to the final choice.

QUANTITIES: In theory the engraver submitted 20 signed APs with the finished die; 10 were kept by the Printery, and 10 returned: eight for engraver, two for designer, often the same



Fig. 13. Wallis et Futuna: unissued because the French withdrew from the 1980 Summer Olympics in Moscow. This die proof was not sealed.

person. There were overruns, however, and even reprintings. Nowadays the French say they make 28 copies of the APs of designs for France.

Signatures¹⁴

APs are almost always signed by the engraver. Most signatures were done in pencil, though some exist in pen (e.g. Jules Piel and others.) But if the designer was another person, he sometimes signed a few himself, and/or co-signed some with the engraver. These latter are sometimes said to be created when the designer and engraver wish to exchange proofs with each other. 15

QUANTITIES: In the catalog of one extensive collection of proofs from French Morocco (1932–1960) roughly 40% are unsigned.

Paper sizes and watermarks

So-called "large proofs" and "small proofs" refer to size of paper, not to size of die. ("Large=grand format=roughly 125mm×160mm; and "small"=petit format=roughly 110mm×120mm.) These distinctions are not of production significance. "Small" seems to be historically earlier, with "large" being introduced after the war. There are several "jumbo" proofs in existence (size=160mm wide to 250mm high).

Paper for printing these engravings comes in several standard sizes, most of which are too large for the small proofs of postage stamps, so each piece must usually be cut or torn to useful size. It is the Romantic artistic tradition to tear it by hand, and consequently "bad form" to use a ruler or other straight edge. (Figure 16.) But in recent years the paper seems always to have been cut by machine.

QUANTITIES: Most of the paper used is watermarked somewhere on the sheet, but it is estimated that only about one in 20 (or 5%) of the APs actually show a watermark. Hence they are scarce and considered very collectible. However, they are of no production consequence whatsoever.

Hand-painted APs

These were sometimes made in as many as four copies for any given design, each one slightly different, primarily on commission from dealers and collectors. They are often extremely attractive, but there is no documented instance of their ever having been used as production essays. They were supposedly done in Indian and Chinese watercolor inks by the engravers, but the daughter of Jean Miermont is said to have painted his for him. Actually, we seldom know who painted them because there are virtually no pedigrees. The practice of handpainting fell off in the 1960s.¹⁷



Fig. 14. Cropped portion of Bétemps bicycle FDC: the die as it left the engraver's hands, then reworked by the Printery around the edges of the rider. France, 1972. Sc # 1350 / Yv 1724. (165mm W \times 250mm H) This die proof was not sealed. (Shown at right.)

Fig. 15. Cropped portion of Bétemps blood donors FDC AP. France 1972. Sc #1342 / Yv 1716. (165mm W \times 250mm H.) This die proof was not sealed. (Shown at left.)

Artist's proofs seals

Embossed seals for artist's proofs were introduced on January 1, 1959, as a result of the reforms 18 designed to reduce overruns, though they had been used at least since 1942 on deluxe sheets for the colonies. By requiring that all APs bear an "official" seal, the Printery controlled the number *sealed*, whereas by sealing only incomplete dies, they prevented subsequent reprinting.

TYPES: ITP #1 (1959–1963), ITP #2 (1964 to date), plus albino engraved impressions such as: (1) "E," (2) "Marianne" head, and (3) a fancy ITP scroll.





Fig. 14B. The issued stamp at left.

Fig. 14A. A close-up of the die proof at right.





Fig. 15A. A close-up at right of the die on the big sheet. This was a first engraving and was rejected.

Fig. 15B. The issued stamp at left: The design was obviously completely re-engraved to incorporate important changes.

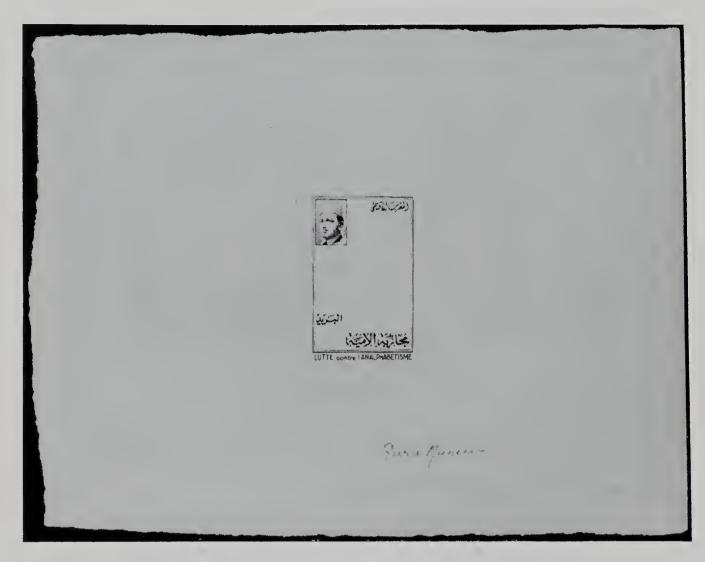


Fig. 16. French Morocco, 1956, Sc #8–12 / Maroc Yv 369–373: literacy series frame (fez): shows both hand tearing and machine cutting of AP paper.

APs bearing Type #1 were pulled by the engraver, then sealed by the Printery. Those with Type #2 are/were both pulled and sealed by the Printery, so they are falsely called "artist proofs" even though they are signed by the engraver. (Figures 17–18.)

Printer's "reception" proofs (épreuves de réception) [also called variously "sepia test proofs," "examination proofs," etc.]

These were made at the Printery to examine the unhardened (large size) die for defects before hardening. They are true production items. Pulled in sepia from '53 to '63. Not released since '63. They have punch holes at the bottom in order to count the pieces of paper as a matter of security. Unhardened dies can be easily scratched and abraded, so the printers are actually looking for small dots and curlicues, or extraneous lines. There will be more than one set pulled if the die is reworked as a result of the test. The quality of the printing is high; thus by examining two copies of the Eboué sepias of French Equatorial Africa (Sc C42/Yv pa 61), one sees that the apparently poor printing is due to abrasion on the die picking up the ink; the patches and spots are identical.

QUANTITIES: About three to five (but quite possibly twice that number for the African material).



Fig. 17. Seal #1. Identifies the last "artist's proofs" made by the artist. In use from 1959 to 1963.



Fig. 18. Seal #2. Identifies the so-called "artist's proofs" which are not made by the artist at all, but are actually made by the Printery! Used 1964 to date.

Color essays (essais de couleur)

After the engraver's die was approved, it was hardened, and then picked up on a transfer roll which was used to lay out the printing plate and to produce an additional smaller size secondary die from which both color proofs and deluxe sheets were made. The color proofs were true production material. They were discontinued in the 1950s when single-colored stamps were themselves largely discontinued. It may seem surprising to anyone who thinks of this material as "art," but basically the designers and engravers had almost nothing to do with color selection; it was done by a committee of men from the Printery and the relevant Ministries, such as those for the posts or for the colonies.

Notations in the lower right-hand corner of the paper in pencil and pen are of the color ink codes, of which there are now four basic series in this time period.²⁰ Occasionally colors were noted in words, or in a combination of words and numbers.

Dies which lack a denomination, and which were intended to be finished up for three or four denominations were sometimes printed in an array of standard colors, often apparently to conform to the UPU regulations (red, blue, green, violet). The choice of color in these cases, therefore, is really more a choice of which denominations to assign the design-type to. They were usually matted in cards (size is uniformly 130 mm high \times 100 mm wide), with what look like machine-made windows. Trials of tinted paper (bluish, buff, green) also exist.

QUANTITIES: Five or six copies of each of nine (or so) trial colors are said to exist. Nolet lists 11 color numbers for the de Tassigny issue (France, 1952).²¹ But for the Oceania series of 1948, at least 34 colors were tried for each design. This number allowed for a minimum of 16 choices apiece for the 19 issued stamps.

Color plate proofs

Multicolor stamps had been manufactured by typography (letterpress) for years. New presses delivered in 1939²² were used at first to produce "charity issues" (i.e. semi-postals) in colors which were quite somber by today's standards. Not until after the war were the presses used to print ordinary commemoratives.

Multi-color trials were always made from plates. So the choice of colors was made after the production of plates, not before. Usually only one stamp of a series bearing the same design is chosen for the preparation of color plate proofs. These are then tried out in a range of colors which can eventually be used for all the stamps which bear the same design.

There have been many color plate proof formats, far too many to describe here, but the general evolution was from having the entire sheet bear identical multicolored impressions, to sheets which combined impressions of both the three single colors, and a number of multicolors as well. (Color trials are also made for souvenir sheets.)

Much of the production information about choices of color and their placement on a stamp is routinely destroyed by the practice of cutting up color plate trials for collectors, especially so when singles and pairs result.

Multicolored stamps from a three-color process

The French process separates the three colors by masking the ink rollers, but can also produce fourth and fifth colors by overlays of the inks, and do both simultaneously. So the listing of four and five colors in the catalogs does not indicate a separate process. There were occasionally painstaking, minute experiments with the placement of colors by the masks and the creation of elaborate multicolor effects.²³ In fact these proofs are in a real sense trials of the masks as well as of the colors to be used. Much variation exists. Again, decisions are made by the bureaucracy, not by the artists.

QUANTITIES: About 500–600 images (or about 20 sheets) in various color combinations, for France and Monaco. No trial color plate material for France has been released since 1982,

nor from French Southern and Antarctic Territories and Saint-Pierre et Miquelon after 1983. Monaco, however, still releases them.

Combinations of die and plate color trials

Up to the 1950s, evidently a basic choice was made as to whether a stamp would be in only one or in two or three colors, hence there was a choice of whether to try out colors by means of die or plate proofs right from the start.

During a certain brief period, however, trial colors were sometimes pulled by *both* methods; France: Braille 1948 (Sc B222/Yv 793) is the earliest seen, Laos: UN 1956 (Sc 31/Yv 34) the latest. This period also coincides with the time when two-color APs were made.

The status of imperforates

After the plates have been prepared and the colors chosen, a sheet of imperforates in the final colors is run off, and, if approved, is marked "bon à tirer" and placed in the archive. No examples bearing that phrase have come on the market.

QUANTITIES: Extra sheets amounting to about 2,000+ copies are then run off and left imperforate. (Depending on the layout, this equals 40 sheets of 50 stamps.) These have no justification as part of the production process, but they are catalogued and priced by both Yvert and Cérès, and are widely sought by collectors.

The status of deluxe sheets (épreuves de luxe)

These items, which are made at the end of the production run, not as a part of it, began to be issued regularly in France with the Pasteur issue of 1923 (format approximately 150×120mm, until 1949 [Chamber of Commerce issue] when format changed to 130×110mm). Basically every issued stamp is represented by an example, including, of course, precancel, postage due, UNESCO, souvenir sheets, se-tenant designs, etc. (In other words, these are *not* production variants.) This material is always in the issued colors, and was made from secondary dies for single-colored stamps (until about 1956), or from plates for multicolored (beginning in 1939.) They used to have tissue paper glued to the back and then folded over the face of the sheet. There are said to be "eight sizes," but this is fantasy; there are many more.

QUANTITIES: Deluxe (simple) nowadays from 250 to 2,000 (depending on the issuing country).

Trial layouts for deluxe compound (essais de disposition)

Though all deluxe are "pseudo-proofs" without production function, there exist production trial "layout proofs" for compound deluxe on which more than one stamp is printed. These are a genuine, but little known, production item. They presumably exist for souvenir sheets, as well, but none are reported.

QUANTITIES: Reputedly only four sets made.

Souvenirs

Over the years, the Printery has produced a great many souvenirs and cinderellas. Indeed, the "souvenir sheet" is a French invention. A few of the recent items have included: (1) a card "Pour la Musée Postale" of the LaTour stamp (France: Sc 1150/Yv 1479) which shows impressions of both the "intaglio" (direct) and "offset" (report) dies, followed by a combined print using the six-color process. This is widely seen in the bourse, and is listed in Yvert as having been produced in 105,000 copies. (2) There is also a press sheet bearing two impressions of the card (on paper), in a numbered edition of 150 copies, tipped into a red cardboard folder. (3) For the stamp exposition in Monte Carlo of 1985, the Printery produced a cinderella which was designed to look like a sunken "die" proof by means of embossing. It currently sells in Europe

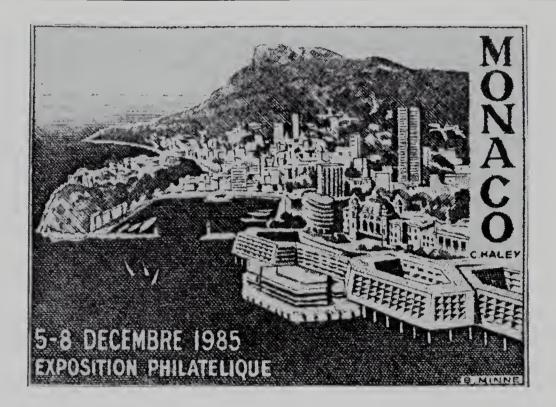


Fig. 19. A close-up of the Monaco cinderella design.



Fig. 19A. One of the issued stamps whose die was used to produce the cinderella.

for about \$3.50 but is often listed in American auction catalogs with suggested bids of from \$100 to \$200. (Figure 19.) (4) Prince Ranier commissioned presentation boxes of pseudo-proofs in 1985 (and subsequent years), made in editions of 100 copies, for distribution to invited guests including the press, collectors, and dealers, to inaugurate philatelic exhibitions. (5) The Printery produced a limited edition leather-bound book of special proofs of the French ARPHILA '75 stamps. (6) The Musée Postale has published a deluxe book series, Les poinçons de l'histoire, which has impressions from original dies in blocks of four. (7) The Printery also produces a series of sheets on card called Documents historiques containing impressions of dies. (These are listed in Yvert.) (8) The Printery pulls many proof impressions on card as favors to new issue subscribers.

All these are simulacra: that is, they are made to look as if they were production material, but are not.

QUANTITIES: 100 to 105,000.

Missing from the record

There are no ordinary plate proofs with inspection marks (as seen for instance in the Waterlow materials); no tests of the transfer dies (unlikely anyway); no evidence in proof form of retouches or work on lightening the die; and no "specimen" from this period. Hence the production record in proof form has always been fairly incomplete at all times, but especially so now. The moments of the process which have been chosen for elaboration into editions for collectors have always been few even in the heyday of the Atelier period.

Effect of color on engraving

Engraving (taille douce) is a monochromatic art which depends on variety and subtlety of "line" for its effect. Engraving looks best in a range of tones from the violets to the sepias to the blacks. However, many engravers (the Canadian Yves Baril is one) nowadays prefer black, finding sepia too "Romantic," that is, too much of an attempt to recreate the look of old prints. Yet they admit that sepia produces a nicer "chiaroscuro" effect due to its longer "gamma."²⁴ (Examine any engraved definitive series of any country and note the striking differences in appearance of the identical design when printed in different colors. Yellow is often illegible.) But of course no country, even France, can issue every stamp in sepia, so for awhile it was reserved for those engravings which were judged to be the most successful by the Printery. Beginning in the 1950s there was increasing use of color. Now up to six are used in intaglio/offset work (though these presses are known to have been used to print in as few as two colors).

The general Atelier/Imprimerie skill in color use evolved slowly and unevenly. Many stamps at first were printed in only two colors which were very close in hue, being in effect an extension of the gamma of the ink. But as the gamma becomes increasingly extended there comes a moment when two colors appear distinctly to the viewer. Moreover, as colors become increasingly contrasty, the eye ceases to look at the subtleties of engraving. (In fact, it is one way of saving poor workmanship.) Eventually a new style of engraving emerged in the 1960s which makes no sense at all in traditional terms. Instead of line, it uses uniform fields, which often look quite muddy in dark proofs but which come to life when printed in color added. (Two examples are: Dahomey Sc 215 / Yv 235 and French Polynesia Sc C134-136 / Yv pa 110–112.) At the same time, the six-color presses were introduced to reproduce art work on stamps. This process employed two dies, one in intaglio for line and detail, the other in offset for broader washes of color. So the changing tastes of collectors, as interpreted by the Printery, have had a profound effect upon the design and production of engraved stamps to the point, sometimes, of nullifying the basic aesthetic interest of engraving which was the original starting point for the creation of so much proof material back in 1933.

How do the proofs get into circulation?

Most of the material was either distributed to "high Government officials" who sold it to dealers (it is currently said to take about six months for French imperforates to appear on the market), or was sold directly to dealers by the artists themselves for whom it was a form of salary supplement, originally endorsed by the government, but later suppressed as abuses came to light. Printery workers are reported to have slipped things out, but were often turned in by the dealers who usually had better pipelines to the material from government ministers. Artists' estates sold at auction or to dealers are another source, often of unique production material.²⁶

Abuses

There are more abuses reported for stamps of the colonies than for France—reports from "eye-witness" visitors to the engravers' workshops of stacks of APs; of "favors," including reprinting of dies for dealers.²⁷

To make sense of all this, particularly the matter of quantities, it sometimes helps to refer to art market practices. Quantities seen and reported and even those merely rumored to exist do not seem excessive, let alone exorbitant, with the exception only of the huge press runs of deluxe sheets for certain African countries, produced by non-Printery firms, on which one sees control numbers reaching beyond 4,000. But these latter are priced appropriately. In any case, the problem is not the quantity, but in the use of the word "proof" to describe them, because they are made for collectors, not for production purposes.

Aesthetic interest

Miniatures are out of vogue today in an art world where 8"×10" canvases are commonplace. And while Paris was the center of the art world until World War II, French stamp design was generally quite conservative. Issues for the colonies were frequently more adventurous. Moreover, there was a gradual aesthetic degradation in the course of production from the sketch to the finished stamp. Perhaps too many government functionaries had a say. So there is a fair share of hack work, but that is only to be expected of any such operation. The most attractive material, perhaps, the hand-painted proofs—almost always more lively in their use of color than the issued stamp—unfortunately had no production function!

The primary artistic justification for APs was that the quality of their printing was so fine compared to mass-produced issues in sheet form, but this claim does not always hold up. There are also poorly pulled die proofs: the die (or paper) put into the press in the wrong orientation; improperly wiped dies; impressions too heavily inked; spots remaining etc. as well as poorly inked color proofs; poorly torn paper; "dry strikes" (*frappes secs*) from insufficient wetting of the paper; and, above all, faulty masking.²⁸ Such problems are normal in ordinary production, but one would expect that such waste would be discarded and destroyed, rather than saved and sold to collectors, if the purpose was to promote artistic excellence.

Best quality²⁹

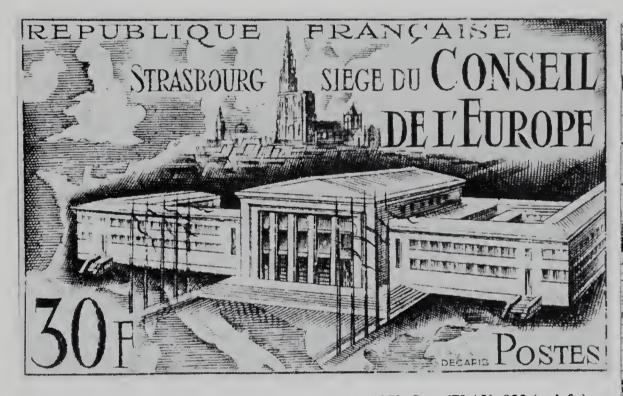
There are many suberb artist's proofs, however, especially from the period when the engravers still pulled them.³⁰ These have a clarity and warmth which are infinitely superior to the ordinary press-runs. However, the most consistent quality was generally to be seen on the proofs with the control punches at the bottom which were made at the Printery until 1963 or so: "reception" proofs, color die essays, and sunken deluxe from secondary dies. When compared to the issued stamps the difference is often striking, particularly on stamps which are heavily engraved to begin with and which need to be lightly inked.

Some Concluding Thoughts

The whole field of French proofs continues to need a great deal of research and exploration—which is why it is potentially a philatelist's "gold mine." (Figures 20–21.) But for the same reason there is also much room for misunderstanding, particularly because there has been so much produced for eventual sale to collectors. Since 1982, there has been no "new issue" material released from France which is in any way authentic production material. The APs, imperforates, and deluxe are all "pseudo-production" material, made for collectors. Yet these continue to be widely advertised in the philatelic press as if they were genuine proofs.

Pseudo-proofs (which have been around since at least 1905) often do convey hints about the French Printery's production process if one knows how to read them properly, such as the changing sizes of the dies employed. But basically the pseudo-proofs are not scarce, though promoted as such to topical and thematic collectors. "Scarcity" (whether real or imagined) is *not* what is interesting about them, though this seems to be the most frequently mentioned "fact" in exhibits. Consider this: the impression of enormous quantities is no statistical illusion. If the Printery alone creates 100 different stamps in a single year, this results in at least 2,800 APs, 2,000 sheets of color trials, 200,000 imperforates, and a minimum of 25,000 deluxe sheets—a veritable flood of materials! Finding a trace of the genuine in all this becomes a formidable task. Authentic production items are rarely seen. Indeed, they are often very hard to recognize and appreciate for what they are. The truly "unique" materials are extremely difficult to characterize properly, such being the nature of anything unique.³¹

So the effect of the reforms of 1959 and 1964 has been to eliminate the signs of process, along with the old abuses. The sketches, the *états*, and most color proofs, which were authentic production material, no longer turn up. The ITP is interested only in a few false moments of having nothing to do with production, and everything to do with their assessment of collector interest. So regrettably the recent material has lost virtually all philatelic interest. They have become fascinating examples of something they are not; they are now merely simulacra.



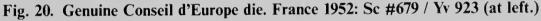




Fig. 21. Fake Conseil d'Europe die, right side. Note "hook" at lower right margin. This was caught by a dealer who was unexpectedly offered a large number within a very short period of time. The proof was eagerly sought by collectors because it was an early Europa item.

Endnotes

- 1. My thanks to Barbara Mueller for her guidance and inspiration; to Alice Kasakoff for giving this paper a laywoman's reading; and to Keith McGraw of the University of South Carolina Instructional Services Center for making the excellent photos.
- 2. For greater detail, see Jacques Nolet, 1985. "La fabrication du timbre-poste gravé en France." Les cahiers de l'Académie québécoise d'Etudes philatéliques. Opus III.
- 3. The French Government Printery was known as the Atelier de Production des Timbres-Postes, from 1947 to 1959, then reorganized, effective January 1, 1959, as L'Imprimerie des Timbres-Postes, Paris. The ITP subsequently moved to Perpignan in 1970 and became the ITP, France. (There was a "Périgeux 1st

- issue" in June.) It is now known as the Imprimerie des Timbres-Postes et des Valeurs Fiducières or "ITVF." For an insider's account of Printery operations, see Raoul Pouget, La fabrication des timbres-poste français. New edition. Imprimerie nationale, 1954.
- 4. It consists of present or former political jurisdictions of France, as catalogued by both Cérès and Yvert (Tome 2: Pays d'Expression Française). There is no material from Switzerland, though they speak French; nor do we discuss material from Ecuador, Finland, Luxembourg, Paraguay, Peru, or Yemen etc., though stamps were produced for them by the French and production was essentially identical to that described here.
- 5. Duxin, Raymond, Pierre de Lizeray & Adalbert Vitalyos. Ceux qui créent nos timbres. Tome I. Le Monde des Philatélistes. étude #9. Paris, 1955. Duxin, Raymond, Pierre de Lizeray & Adalbert Vitalyos. Ceux qui créent nos timbres. Tome II. Le Monde des Philaélistes. étude #12. Paris, 1956. Duxin, Raymond & Adalbert Vitalyos. Ceux qui créent nos timbres. Tome III. Les Monde des Philatélistes. étude #14. Paris, 1956. Duxin, Raymond & Adalbert Vitalyos. Ceux qui créent nos timbres. Tome IV. Le Monde des Philatélistes. étude #17. Paris, 1957. Duxin, Raymond. Ceux qui créent nos timbres. Tome V. Le Mondes des Philatélistes. étude No. 45. Paris, 1962. Also: Catalog. PHILEXFRANCE 89. pp. 299–327.
- 6. Duxin, op. cit, Vol. 1, page 8.
- 7. Barbara Mueller, A stamp artist at work: the development of three Gandon designs. EPJ #74, Vol. 19: 78–80.
- 8. For examples see Cornut-Gentille, Gilles. Les Poinçons de l'histoire, 1849–1973. Les personnages illustres. Offset 94. 1986. Paris: Musée de la poste. See also Nolet, *La fabrication*, for an exception.
- 9. See endnote #5 for references.
- 10. [Article.] "Bequet on engraving French stamps." EPJ #116, Vol. 29: 150. (Reprint from Fr&Col Phil. Jan. 1972, which was based, in turn, on an article in Postes et Telecommunications, Dec. '71.)
- 11. The term is from Robert G. Stone, 1976. "A functional classification of French colonial proofs and essays." Fr&Col Phil. #165, Vol. 32(3): 72–78.
- 12. A few APs do exist in issued colors, such as the African stamps produced in the early 1960s by Chaix, and, earlier, the Togo airmail designs of 1947, produced by the Printery. But these were evidently made at the end of the production process, at the same time as deluxe sheets. In fact, the Togo examples are probably deluxe sheets which were simply signed, but not sealed, as was then the custom for colonial stamps.
- 13. There is a very partial list in W.A. Jacques, *Andorra-Andorre: the story of its stamps and postal history*. London: Robson Lowe, 1974 & 1985.
- 14. Various pencilled markings can be seen on the backs of many APs: (1) "NE" = non émis = not issued, (2) Scott numbers, Yvert numbers, (3) dealers' acquisition codes, (4) the names of engravers on unsigned proofs (but these are not signatures, merely memos).
- 15. For the record: the two APs seen which were signed only by their designers (Vong on Cambodia Sc #C14/Yv pa 14; and Cheffer on Monaco Sc #326/Yv 413) were both noticeably poor copies.
- 16. Many watermarked proofs bear the dealer's notation on the face: "fil." (= filigrane = watermark).
- 17. The only two hand-painted "report" APs (see below) I've seen were almost identical to the issued stamps. I have also seen hand-painted color die trials.
- 18. Stone, Robert G., 1978. "The 1956 policy note on French artist's proofs." Fr&ColPhil. #171. Vol. 34 (1): p.1.
- 19. Though usually made from a secondary die, color proofs were also occasionally made from the hardened original die.
- 20. Stone, Robert G. 1976. "A note on color description and terminology." *Fr&Col Phil.* #166, Oct. 1976, pp. 99–102; 1979. "A key to the ink-color numbers on 'French Proofs." Vaurie Memorial Fund Publication #2. Supplement to *Fr&Col Phil.* #177, July 1979; "Key to the ink-color numbers on French proofs—addenda." *Fr&Col Phil.* #198, Vol. 40 (4): 108–09.
- 21. Nolet, Jacques. 1983. "Tribut postal à un maréchal de France, Jean de Lattre de Tassigny." Cahiers de l'Académie québécoise d'études philatéliques. Opus 1, fasc. 3, (pp. 11–27). 1983. (2nd, reprinted and corrected edition, 1986.)
- 22. Pouget, op. cit.
- 23. The Laos orchestra issue of 1956 is a case in point. Yvert lists five colors for the 4k value (Sc 35/Yv 38) and four each for the 2k (Sc 34/Yv 37) and 12k (Sc C24/Yv pa 24) but these were produced by means of overlays using only three inks.

- 24. Gamma = the width of the color band of the ink.
- 25. Brett, George W. 1987. "An analysis of Czeslaw Slania die proofs." EPJ 44(2): 51–62. Three designs produced by the six-color presses are discussed.
- 26. Barbara Mueller, Auction report. "The A. Delzers Estate." The Peter Kenedi, Encino, CA sale of Sept. 5–7, 1984. EPJ: Vol. 42: 37–42.
- 27. This is implied in the official directive reprinted Stone, Robert G. 1978. "The 1956 policy note on French artist's proofs." Fr&Col Phil. #171, Vol. 34 (1): p. 1.
- 28. There is very little by way of collectible errors for France in the 20th century. Most varieties in the Cérès' Variétés "Marianne" catalog (1990) are "freaks" and "oddities" from printing mistakes, and, at that, nothing to compare with the flood of U.S. items announced with such regularity in the pages of Linn's. However, there are (at least) two major gaffes in the original dies which were caught before production runs began: the "reversed 4" denomination of the Invalides stamp (Sc B203/Yv 751) and the misspelling of Albert "Schweitzer" (Monaco: Sc C40/Yv pa 59).
- 29. There are several prizes for quality: Le grand prix de l'art philatélique français. Le prix du plus beau timbre du monde. Prix Europe. Le prix des treize nations africains et malgache. Le prix de l'art philatélique des territoires d'outre-mer. Le prix des territoires africains.
- 30. There are excellent remarks on the quality of work on specific issues in: Exelmans, [Comte] & [Comte] O. de Pomyers. *Maroc: postes françaises*. Amiens: Yvert & Tellier, 1948.
- 31. The collector is advised to beware auction catalog descriptions: they are seldom accurate; to beware any and all investment lures: the market is "thin"; and to beware fakes: there are some very good ones on the market. (Figures 20–21.)

About the Author

John W. Adams, a social anthropologist by profession, began collecting at age 7, and recalls buying his first essay at 15. His interest in French proofs is comparatively recent and perhaps derives from his four-year stint years ago at the Museum of Modern Art in New York.

Gene Hessler Authors New Book on Security Printing Art: The Engraver's Line

EPS Vice-President Gene Hessler has just finished work on a massive encyclopedia-type book about the designers and engravers of U.S. postage stamps and bank notes that will become a standard reference like his other works. Entitled *The Engraver's Line*, and subtitled "The Art of Paper Money and Postage Stamps," it will be a 7×10, 448-page hardbound volume, with publication due in September. Those interested in purchasing the book should write to BNR Press, 132 E. 2nd St., Port Clinton, OH 43452-1115.

This work had its genesis in the famous Sol Altmann unpublished manuscript on designers and engravers which is held by the New York Public Library.

Correction to Part II of "The U.S. Columbians and the 1992 Columbus Souvenir Sheets—Their Production and Issuance: Part II."

In JOURNAL 197/198, in the above-named article by George W. Brett, two minor errors crept in, probably due to the editor's proofreading. They were pointed out by Dr. Paul Melnick. On page 20, line 28, the state in which Ramapo is located is New York, not New Jersey. On page 23, first line, the name of the ink manufacturer is SICPA Securink Corp., not SCIPA.

Research Notes on U.S. 3¢ Banknote Essays, Proofs & Experimentals

by RONALD A. BURNS

(Editor's Note: Because of the in-progress nature of the following three studies, the author invites comments and assistance. Please write to him at P.O. Box "A", Shelbyville, IN 46176-0316.)

A. The Unhardened Die State of the 3¢ Re-engraved Banknote of 1881

N April 1990, when I was first starting to assemble my specialized collection of 3¢ banknote essays, proofs, and experimentals, I obtained a large die proof of No. 207P1 that did not fully match its Scott catalogue listing. Since 1984, the Scott "Specialized" has had the footnote that Nos. 207P1 and 214P1, and all 214TC1 and 2's are inscribed "Worked over by new company, June 29th. 1881." This appears below the stamp design in the die sinkage on these proofs.

My copy of this 207P1 die proof does not have this wording, so first I set about checking that this copy was not a hybrid die proof, which, of course, would not have it. It definitely was not a hybrid. Second, I checked to see if it was an albino print in the area of the wording, but it was not. Third, I checked to see if it had been printed through a mat to block out the wording (for whatever reason the American Bank Note Co. would want to do this). There was absolutely no evidence of printing through a mat. The Continental Bank Note Co. did print some of their large die proofs through mats to block out the National Bank Note Co. N.Y. imprint that was at the bottom of the dies turned over to them in 1873. They probably thought that it was not a good idea to give away die proofs with their competitor's name on them. Those printed through mats show faint impressions of the mat in the face of the prints; of this my 207P1 showed no sign.

Fourth, I needed to see if this was perhaps a secondary die made from the original 207 die. So I set about to make careful measurements of the die sinkage and the stamp itself on the die, with the following results:

My 207P1 w/o wording, die sinkage was 62½×71½mm.

Copies of 207, 214P1, & 214TC1 with wording, sinkage was 62½×72½mm.

My 207P1 stamp design size w/o wording, vert. 24³/₄mm; horiz. 19¹/₂mm.; diagonal, LL to UR, 31¹/₂mm. Copies of 207, 214P1 and 214TC1 with wording, vert. 25¹/₄mm; horiz. 19¹/₂mm; diagonal, LL to UR, 32mm.

So from the above figures one can see that the die sinkage is 1mm shorter on my 207Pl w/o wording; it also shows that the stamp design itself is ½mm shorter too.

From George W. Brett's article in the 1989 Congress Book on the U.S. postage stamp production dies 1847–1894, I used all the die measurement techniques outlined therein to measure the die sinkage. According to Mr. Brett, a difference of 1mm does not necessarily mean you have a different die. My 207Pl w/o wording is sunk about twice as deep as any of the other eight 207, 214Pl and TCl and 2's I used to compare to this one proof. This might explain the 1mm difference in the die sinkage, but the ½mm difference in the height of the stamp design was going to take a lot more examination of the stamp designs themselves.

So I set about to compare every line of the different dies I had to work with. After many hours and considerable eye strain I could find absolutely no difference between any of the dies

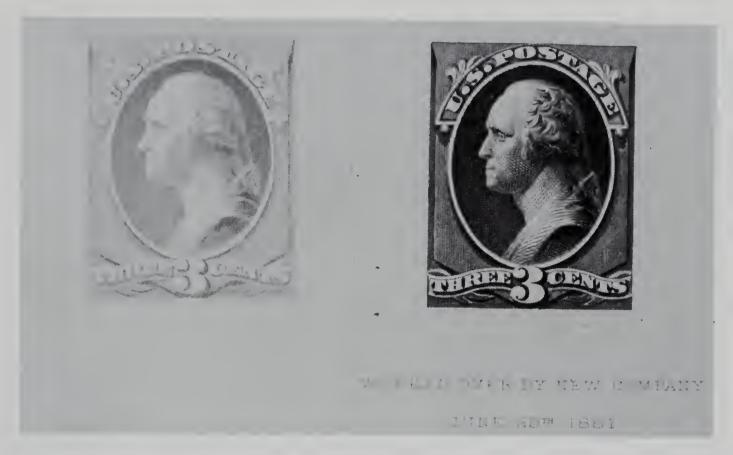


Fig. A-1. Turquoise green #207P1 without wording (left). (Foxing spots may show.)

Fig. A-2. Blue green 207P1 with added wording (right).

except the vertical ½mm difference. I also examined all the numerous scratches and marks in the die sinkage area away from the stamp design itself and found that almost all appear on all these die proofs, the exception being a couple of fine scratches to the left of the stamp that appears only on the dies with the wording. They probably got there at the time the wording was added. Three scratches in the very far upper right corner appear also on all these dies. These marks are far enough away from the center of the die so they were not picked up by any transfer roll and carried to a new secondary die. So the only conclusion I had left was that this die proof had experienced shrinkage. There is evidence that this piece had been exposed to excess moisture by the fact that some of the India paper is separated from the card backing and numerous spots of mildew show; also, the ink color has probably oxidized from a blue green to the turquoise green it now is.

So my final conclusion was that what I have is a large die proof of the 3¢ banknote as reengraved on June 29, 1881 from the unhardened die just before the wording "WORKED OVER BY NEW COMPANY, JUNE 29th 1881" was added and the die then hardened so transfer rolls could be taken up. Therefore, with this new item the footnote in the Scott "Specialized" that refers to at least the 207P1 is no longer accurate.

Another item related is that also in 1984 when Scott added the footnote "WORKED OVER BY NEW COMPANY," etc. in the proof section of the catalogue for 207 and 214P1 die proofs, four trial color die proofs mysteriously disappeared from the trial color section of the catalog, namely the 3¢ banknote trial color large die proofs 214TC1 and 214TC2 in the colors deep dull orange and deep green. I suppose they thought that the deep dull orange and deep green colors were so close to the vermilion and blue green of the 214P1 and 207P1 that they should be considered one and the same in the listings. I partly agree that these proofs can be hard to identify when seen by themselves without comparison copies, at least based only on the colors. But these two missing colors do exist and my research on the die proofs of these in my 3¢ banknote collection seems to show another possible way to sort these proofs. That is to sort these 214TC's from the 207P1's and 214P1's by the thickness of the card blotter used to back the India paper used for the impressions.

I measured only the card thickness, away from the die sinkage and also away from the edge of the cards. I took measurements at the top, bottom, left, and right of the die proofs on all examples of the 207P1, 214P1, and 214TC1 proofs I have or had a chance to get my hands on and so far I can report the following data:

All the 3ϕ 214TC1's were on card blotters that run from $.009\frac{1}{2}$ " to $.010\frac{1}{2}$ " with most of the measurements falling right at .010". The small sample of 207P1's taken so far shows a card thickness in the range of $.013\frac{1}{2}$ " to .015" with most measurements falling at .014" and $.014\frac{1}{2}$ " in about equal numbers. The smallest measurement so far on a 207 or 214 die proof comes on a 214P1 that was an even .012" at all four points measured.

One question yet unanswered is will this measurement hold up for the other values of the 1889 trial color die proofs against the earlier issued and printed normal color die proofs of the banknote series, since my study was limited to only the 3¢ banknotes? Anyone out there with a good dial thickness gauge that measures in thousandths of an inch and die proofs to measure, please write to me. I would like to hear from you.

B. The National 3¢ Banknote on the Plate-Printed Envelopes of 1872

NE of the early listings of these essay envelopes was made by Edward H. Mason and published in *The Philatelic Gazette* of Dec. 15, 1910, on page 60. Here Mason listed his "No. 41, Three Cents, Nat. Bank Note Co. The Three Cent stamp of 1870, in trial colors on entire envelopes of various sizes and colors; unwatermarked, new knives, surface printed." He listed 18 varieties, lettered a. to k.

Later the Thorp-Bartels Catalogue of the Stamped Envelopes and Wrappers of the United States updated this original Mason list with two new envelopes, bringing the total of listed varieties to 20. These Thorp No. 58 envelopes were repeated in 1989 in the United States Postal Stationery Society book United States Stamped Envelopes Essays and Proofs but listed as new No. E62 by Editor William H. Maisel.

My collecting and researching of these 3¢ banknotes on envelopes allows me to update the previous lists with 12 new varieties, bringing the total to 32 known items. In short, there are two new colors to report, namely reddish brown and yellow brown. There is one new envelope size for the E62, a 150×85mm with a different knife cut to the back flaps than that seen on the very similar-sized 147×83mm envelopes. The new paper I can report is an amber manila shade that I will call manila to stay in line with the Thorp and Maisel listings. This manila paper is laid, but the laid pattern is very faint.

I made a trip last fall to the American Philatelic Research Library at State College, PA to research these essay envelopes, to try to determine how many possible types of the 3¢ banknotes exist, and to see if I could find any data on the quantity printed. On the quantity of any one listed item about all I can say is I have only seen two of some of the listed items.

As for when these items may have been prepared, I will quote from a Philip H. Ward, Jr. article in *Mekeel's Weekly Stamp News* of June 19, 1953: "The National Bank Note Company submitted proposals for stamped envelopes on March 1, 1872 and at that time sent two cases containing specimens which they desired to submit showing stamped printing from steel engraved dies."

Those two cases must have contained a mixed bag of these various envelopes. From the Thorp and UPSS catalogues we can see that these plate printed envelopes used a good number of old essay dies that National had made but never utilized to print any issued stamps, except for the 3ϕ banknote envelopes that had exactly the same design as the issued stamp. (Just recently, new, unlisted 1861 issue 1ϕ and 3ϕ plate printed envelopes have been sold at auction, so there may be two others that are also in the very same designs as the issued stamps.)

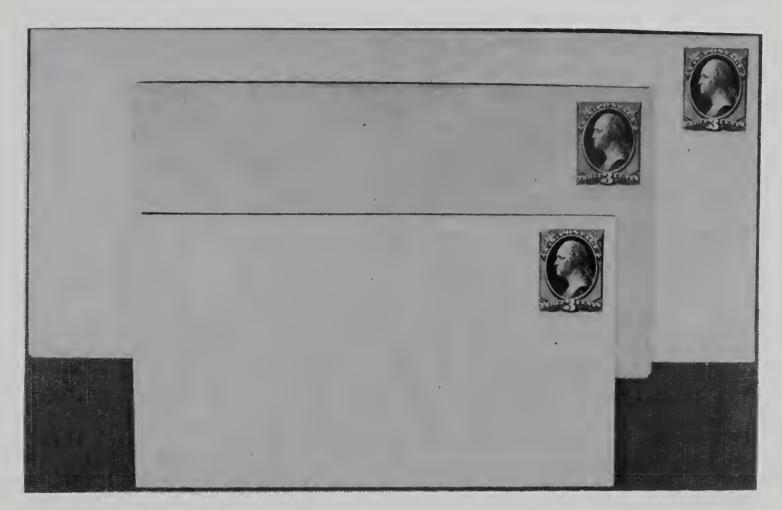


Fig. B-1. Three entires of various sizes of the 3¢ plate printed envelope essays of 1872, Maisel E62.



Fig. B-2. Maisel E69 envelope design probably printed after the E62 banknote designs.

These envelopes come in denominations of 1ϕ to 90ϕ like the issued embossed envelopes of the period. The 1ϕ , 5ϕ , 10ϕ , and 30ϕ come from the 1869 essay dies, and the 2ϕ , 10ϕ , 12ϕ , 15ϕ and 90ϕ are from the unfinished or unadopted die designs of the 1870 issues. There are a few other odd ones in other designs.

A second letter cited by Ward in the 1953 *Mekeel's* article stated the following: "On March 22, 1873 the National Bank Note Company advises Washington that of the stamps and stamped

envelopes which were submitted with their bid, less than one-quarter of those submitted were returned. They advise that they will not be responsible should any of these turn up later in public hands."

This second letter may be referring to some additional essay envelopes sent well after those cited in the letter of one year earlier. Since stamps were also mentioned in this second letter, it was probably the items sent for the contract bid that National lost to Continental in 1873.



Fig. B-3.. 3¢ banknote design in brown on canary laid envelope paper, showing the dry print look flaked missing ink spots around the numeral and "CE" of CENTS.

My theory is that perhaps the E69 essay envelopes were in this later group sent. The E69 envelope has the vignette of Washington from the 3¢ banknote but has a new oval frame similar to the style of the embossed envelopes of the period. This stamp design was made for the plate printed envelopes and it did yield a better product than the first 3¢ banknkote on these envelopes. I have a list of 60 of these E69 envelopes plus three die proofs made from this new die.

The stamps printed on these envelopes were engraved (plate printed) and not embossed and letterpress printed as were the issued envelopes of the period. Some of these essay envelopes can be found with the manuscript overprint "Specimen of Plate Printed Stamped Envelope" on their face. The plates used to print these stamps appear to have been single subject. Their full size is still unknown to me, but on the back of some of the 3¢ banknote envelopes one can see flat spots the shape of the stamp on the face but ½ to 1mm larger around the margins than the stamp. These stamps also appear to have been printed on fully finished envelopes and not printed on the paper before the envelopes were cut, gummed, and folded in the way the embossed envelopes were made in that time period. By printing on fully finished envelopes National was required to print on dry paper. Normally, intaglio printed stamps required printing on moistened paper to avoid dry prints resulting from the failure of the paper to pick up all the ink from the plate.





Fig. B-4. "Bubble effect" (at bottom) print of an envelope essay around the numeral as a honeycombed area. Compare with a black trial color die proof of the adhesive stamp at top, with a solid, flat look around the numeral.

To get around the problem of printing on dry paper it appears that National changed the formula of the ink used to make these impressions. A close-up look at them shows an odd bubble effect in the ink on the surface of the design. I suspect that they added more moisture to the ink mixture to try and rectify the problem of producing dry prints. At this they appear not to have been fully successful, for a good number of these envelopes show flakes of ink missing from the printed stamp design. This may be one of the reasons the POD did not adopt this style of stamped envelope.

Following is my updated list for the 3¢ banknote stamps on these essay envelopes. Of the 12 new listings, I have eight in my collection. The other four are from auction lists of the past decade or so; because I have confidence in the given catalogue descriptions, they are noted for the record:

Updated Listing of the 3¢ Banknotes on the Plate Printed Envelopes of 1872

<i>Thorp #58</i>	UPSS #E62	Stamp Color	Paper Type	Envelope Size (MM)	Notes
*	*	reddish brown ²	white, laid	150×85 ¹	
a	a	carmine ³	white, laid	147×83	
ь	b	carmine ²	amber, laid	147×83	
С	c	carmine ²	canary, laid	147×83	
d	d	carmine	orange, laid	147×83	
h	h	carmine	white, wove	147×83	
n	n	carmine ²	orange, wove	159×89	
o	o	carmine	buff, wove	159×89	
*	*	carmine ³	amber, wove	?	cut to stamp size.
*	*	brown	white, laid	147×83	auction list; 4.
e	e	brown ²	amber, laid	147×83	
f	f	brown ²	canary, laid	147×83	
*	*	brown ²	manila, laid	147×83	
*	*	brown	white, wove	147×83	auction list; 5.
*	*	brown ²	canary, laid	150×85^{1}	
1	1	brown ²	canary, laid	159×89	
р	р	brown	amber, wove	159×89	
S	S	brown ²	white, laid	223×100	
t	t	brown ²	canary, laid	223×100	
g	g	green ²	canary, laid	147×83	
g i	i	green ²	white, wove	147×83	
j	j	green ²	amber, wove	147×83	
k	k	green	white, laid	159×89	
q	q	green ²	orange, wove	159×89	
*	*	purple	buff, laid	147×83	auction list; 4.
r	r	purple ²	orange, wove	159×89	
*	*	steel blue ²	manila, laid	147×83	
*	*	steel blue ²	canary, laid	150×85^{1}	
m	m	steel blue ²	canary, laid	159×89	
*	*	steel blue	white, laid	?	cut square, auction list; 6.
*	*	yellow, brown ²	buff, wove	159×89	
*	*	yellow brown ³	white, laid	?	cut square.

^{*} unlisted.

Because the colors of the stamps and envelopes mentioned in this new, updated list of 32 essay envelopes can be subjective to anyone's idea of a stated color, I have used the color charts from the 1981 "Methuen Handbook of Colour" for the following reference list for identification without comparison pieces. This book of color is available and affordable compared to most of the older color charts and books used in the past.

¹ new envelope size.

² have, or have seen entire.

³ have, or have seen cut square.

^{4.} lot 693, 694 Fox Auction Feb. 3, 4, 1988.

^{5.} lot 1326 Manning Auction Apr. 11, 1991.

^{6.} lot 538 Kaufmann Auction May 5, 1979.

The Colors of the Seven Stamps on the E62 Envelopes

Thorp, UPSS Color Methuen Color & Number

unlisted reddish brown 9D5 carmine dark red 11C7½ brown brown 6E5

green greyish green 25E5
purple dull violet 17E5
steel blue greyish blue 23D4
unlisted yellow(ish) brown 5D6

The Colors of the Papers on the E62 Envelopes

white white 1A1

amber yellowish white 3A2

canary (pale) light yellow 3A4½ on 150×85 envelopes only

canary yellow 3A6

buff pale yellow 4A3½ common name, cream

(manila) greyish yellow 4B6 common name, amber yellow

orange orange 5A7

Identifying any one of these envelopes by itself can be a problem, as for the white and amber papers. The manila paper seems to be listed as orange paper even though it is much lighter than the real orange. It is also much darker than the canary paper of this series. The steel blue stamps almost always get listed as ultramarine in the auction catalogs. Another problem area is the 150×85mm and the 147×83mm envelopes being so close in size. But a check of the upper back flap will differentiate them for they do have a different knife cut: The 147×83 envelope has a rounded tip that, as it runs up to the top corners of the envelope, curves upward. On the 150×85 envelope from the rounded flap tip there is no curve as it runs to the upper corners; it is straight. This different knife cut proves that both of these envelopes come from different stock; it is not just a folding variation that causes a different size. The UPSS catalogue combines the 147×83 and 150×85 envelopes of the E69's as 148×84mm, attributing differences to probable folding variations. Someone may want to re-check the back flaps to see if there are different knife cuts than those I have seen on the E62 envelopes.

It may be that some of these envelopes no longer exist as entires, as in my collection I have four that are cut squares or less, one being cut to stamp size. My 3¢ carmine on amber wove was never in the early lists. A good number of these envelope essays, 1¢ to 90¢, I have seen cut down to stamp size and a few of these mounted on stiff paper under pressure to resemble hybrid die proofs. Also, a number of these cut-down essays can be found with pin holes in them. The history of this group is still a mystery. I expect that there are many undiscovered varieties still out there waiting to be found and reported.

C. 3¢ Black Trial Color Die Proofs

My interest in these black die proofs started when I was able to obtain the copy of a black trial color die proof of the 3¢ Continental banknote (158TC1) from the June 27–29 1990 Robert A. Siegel auction of the Joyce Brazer collection, lot #1497, described as "3¢ Black, Large Die Trial Color Proof on India, Mounted On Card (158TC1). 46×54mm, without die sinkage, VF & Rare, Not Listed by Scott . . . (Photo) E. 500–750." It sold for \$625 plus 10%.

At first I thought I had found a new, unlisted 3¢ banknote proof to add to my specialized 3¢ banknote proof and essay collection and I assigned it to my group of Continental-printed proofs. Scott only lists three large trial color die proofs for the Continentals, namely the 1¢ scarlet, 2¢ dull blue and a 5¢ black, plus a group of small die proofs in five colors from the 5¢ to the

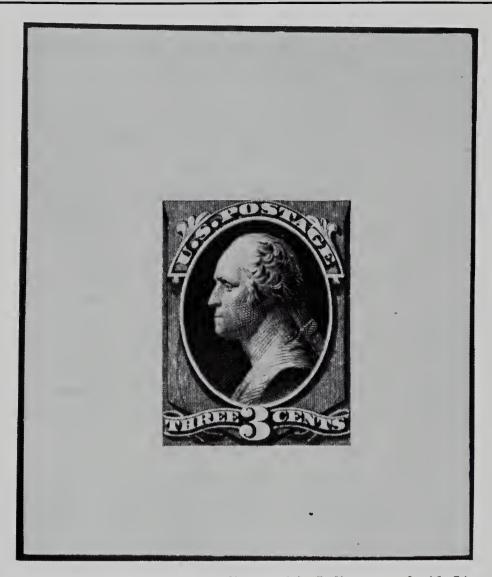


Fig. C-1. Continental black die proof in India on card, 46×54 mm., lot 1497 in Siegel sale of the Brazer collection.



Fig. C-2. Scott 158TC1 in black (left) and 158P2 in blue green (right) with worn die look of the 1903 prints. By that time POD Die 137 was showing wear because 27 plates had been made by National, 113 by Continental, and 26 by American from at least six transfer rolls made from the die.

90¢ which are the 1878 Goodall small die proofs. I wondered whether this could be a Goodall small die because of the small margins or a proof pulled at the time the secret mark was added in 1873. So I started looking back through my small library of auction catalogues for other black die proof examples. To date I have recorded 47 other examples that are somewhat similar to my proof.

This is where the problems began. I found a good number of black banknote die proofs that were cut down like mine and in the same full black color. Two of these were of particular interest, namely the 6¢ banknote Scott #208-Ela now listed (erroneously, according to Brett's 1989 Congress Book article) in Scott's essay section as "a new die engraved by the Bureau of Engraving and Printing for 'Roosevelt' proof albums' and the 10¢ banknote essay 209-E which is not yet listed in Scott. Still other examples that were not cut down as much showed some pencilled marks away from the stamp design that were also very intriguing. In the upper right corner was a "1" or a "2" and in the lower left corner was another number like "130" or "107," etc. I later determined that these were the P.O. Die numbers assigned to the various steel dies by the Bureau of Engraving and Printing in 1894 when the American Bank Note Company turned over all the old dies to the P.O.D. The "1" or "2" in the upper corner probably signifies first or second impression pulled. I have not seen a number above "2" yet, so there may only be two of any one of these black die proofs. If so, that makes them rarer than the Panama-Pacific small die proofs of 1915.

So now my search is on for what should be the other copy of P.O. die 137, the Continental 3¢ banknote die proof in black that may exist if at least two impressions were pulled from all these 19th century dies in 1903. I would also expect that there may be two copies of P.O. die 138, the American 3¢ re-engraved die in black, out there somewhere: can anyone report having seen one or the other? Can anyone report any other black die proofs 1847 to 1902 with the pencil marks on the dies as described in this article?

The following tentative list of BLACK DIE PROOFS covers the 1851, 1861, 1869, and 1870 banknote issues, although I did see a lot of PR17-22TC1 in black in the Sotheby's Nov. 12–15, 1979 auction. I suspect there may be black die proofs of nearly all the dies used in the "Roosevelt" small die proof printing of 1903, so this list is just a small beginning to a complete list.

Issue of 1851

From Auction	Lot #	Denom.	Catalog #	Piece Size	Notes
2.	23	3¢	11-E22a	38×45mm	
9.	633	10¢	43TC1	46×53	
9.	634	24¢	45TC1	44×101	with frame essay at bottom; pencil "2" proofs UR, "?5" LL.
10.	19	30¢	38TC1	42×56	
9.	635	90¢	47TC1	44×52	pencil "97" LL.
Issue of 1861 Au	ugust designs	;			
1.	585	10¢	58TC1	57×70	
7.	46	10¢	58TC1	45×60	
1.	591	30¢	61TC1	150×220	

Issue of	1861	September	designs
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1.

4.

1526

927

1¢

1¢

206TC1

206TC1

47×52

44×44

7.	71	3¢	65TC1	45×54	ms. "1" UR.
7.	72	3¢	65TC1	43×55	ms. "2" UR.
1.	618	3¢	65TC1	54×73	on glazed card.
10.	63	5¢	76TC1	71×76	ms. "1" UR. ms. "107" LL.

76TC1 auction description reads, "being one of a group of proofs given to Charles D. Hilles, Asst. Sec. of the Treasury, in 1910." More on this note later.

• /					
7.	86	10¢	68TC1	43×43	
13.	196	12¢	69 P 1	42×39	
4.	631	15¢	77P1	3"×4"	ms. "2" UR. ms. "110" LL.
1.	586	24¢	60TC1	69×72	I question cat. # used.
1.	625	90¢	72TC1	43×57	
14.	7	1¢	5TC1	46×45	
14.	8	1¢	5TC1	36×38	
15.	813*	3¢	11-E22a	at least 52×	79, shows full die sinkage.
Issue of 1869					
12.	487	1¢	112TC1	34×48	
12.	488	2¢	113TC1	35×39	
1.	973	2¢	113TC1	25×25	
12.	489	3¢	114TC1	35×35	
1.	974	3¢	114TC1	78×64	
12.	490	6¢	115TC1	54×72	pencil ms. "2" UR. pencil ms. "117" LL.
11.	33	6¢	115TC1	53×72	
12.	491	10¢	116TC1	38×45	
1.	977	10¢	116TC1	45×41	
12.	492	12¢	117TC1	37×42	
1.	978	12¢	117TC1	41×38	
12.	493	15¢	118TC1	80×62	pencil ms. "2" UR.
11.	43	15¢	118TC1	79×62	pencil ms. "2" UR, last 2 lots probably same.
12.	495	24¢	120TC1	41×41	
1.	981	24¢	120TC1	48×48	
Issues of 1870–87					
1	1506	1 /	20 CTCU	4750	

1.	1564	1¢	212TC1	81×88	glazed card
9.	1441	1¢	212TC1	64×73	ms. "1" UR. ms. "130" LL.
1.	1549	2¢	210TC1	44×52	
1.	1550	2¢	210TC1	44×44	
1.	1497	3¢	158TC1	46×54	
9.	1413	5¢	205TC1	cut down, size	not listed.
9.	1414	5¢	205TC1	cut down, size	not listed.
6.	88	6¢	208TC1	45×40	
3.	79	6¢	208TC1	cut down, size	not listed.
5.	535	6¢	208E1a	43×41	B.E.&P. die
8.	58	10¢	209 essay	46×48	B.E.&P. die?; shows very top of pencil marks LL corner—a "142"
5.	536	10¢	209 essay	44×47	B.E.&P die?
X	X	15¢	152TC1	3"31/2"	from G. Brett article, 1980. Ms. "1" UR, Ms. "145" LL.
6.	118	90¢	155TC1	53×50	listed 155 but is 166TC1.

^{*}part of a large lot

List of Auction Nos.

- 1. Siegel June 27-29, 1990 (Joyce-Brazer)
- 2. Siegel Mar. 25, 1993
- 3. Suburban May 9, 1992
- 4. Weiss Apr. 3, 1993
- 5. Weiss Jan. 12, 1991
- 6. Weiss Mar. 4, 1989
- 7. Kelleher Feb. 22-23, 1989
- 8. Kelleher June 4, 1988
- 9. Kelleher Jan. 20-22, 1988
- 10. Kelleher Oct. 24-25, 1989
- 11. Kelleher Feb. 5-6, 1985
- 12. Sotheby's June 23–26, 1981
- 13. Sotheby's Nov. 12-15, 1979
- 14. Kelleher Oct. 20-22, 1992
- 15. Frajola Mar. 8-9 1990

Now for a little more on the die proofs sent to Charles D. Hilles, Assistant Secretary of the Treasury in 1910 by the Bureau of Engraving and Printing. A copy of the letter accompanying them is shown in an article by George W. Brett in the Fall 1980 issue of The Essay-Proof Journal No. 148 titled "Whither U.S. Proofs?—a sample conundrum involving the 15¢ banknote." From the Bureau of Engraving and Printing and marked PERSONAL-CONFIDENTIAL and dated August 11, 1910, it says, "My dear Mr. Hilles:— I hand you herewith some 17 miscellaneous die proof impressions of stamps, and after a diligent search through every nook and corner

of the Bureau, I find these are the only ones which are not part of our official records. The above were executed for the Post Office Department and I send them to add to your collection. I hope they will prove very interesting to you. With very best wishes, I have the pleasure to remain, Very sincerely yours, [J.E. Ralph]."

A photocopy of this letter was enclosed in a lot Mr. Brett received from "a well-known New York auction house," the lot being a "15¢ Black, large die trial color proof (152TC1). Die sunk on $3\times3\frac{1}{2}$ " card, VF, Unlisted, Rare" The letter enclosed with the lot infers that the 15¢ black die proof is from the group of 17 miscellaneous die proofs given to Mr. Hilles. This inference may be correct. The way the letter reads one can also infer that these 17 proofs may be the last ones they had since they looked in every nook and corner of the Bureau and this was all they could come up with. It was also stated in the letter that these 17 proofs were not considered part of the official record, perhaps because they were in black and the proofs in the files in the issued colors may have been considered official and thus could not be given away. It may be that small groups of these black proofs found their way out of the Bureau from 1903 on to 1910. So my thesis for the present is that the 3¢ black Continental die proof I have is from the 1903 trial color printing for the "Roosevelt" small die proofs; at least I am 95% sure. I have now moved this proof into my 3¢ banknote proofs printed by the Bureau of Engraving and Printing.

Since many 19th century die proofs were also printed in black before the stamps were issued, and some were issued in black, it may be necessary to follow the method used by the Smithsonian to prove that the Panama-Pacific small die proofs in the hands of collectors were from the same printing as the Smithsonian's Panama-Pacific's. They used a non-destructive X-ray analysis of the inks (see *The U.S. Specialist*, Sept. 1988 issue, page 420).

One reason these black die proofs exist is that when the POD ordered the 85 sets of small die proofs in albums in early 1903, the Bureau must have needed to pull die proofs from all the dies in storage that they thought were going to be needed to complete the task. They probably found out quickly they did not have all the die states needed to print a number of issues and they then set about to make a number of new dies to fill that need.

During this research I did see some other trial color die proofs not in black but in other colors that may or may not be from this 1903 trial color proof printing: that is another research project for the future.

References

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The Many Faces of the "Cogwheel" Patent Punch

by REV. STEPHEN KNAPP © Rev. Stephen Knapp, 1993

Ow that postal history has gained dominance among the interests of students of 19th century U.S. postage stamps, one does not so often encounter studies relating specifically to essays, proofs, and similar esoterica of stamp production. For many years now *The Essay-Proof Journal* has been hungering for U.S. stamp studies from a broader base of the Society membership. Too late, perhaps, I make my own contribution to a body of scholarship which has been declining lately. Since not much is being written these days on U.S. essays and proofs specifically, one impression might be that little remains which hasn't been said already. What? The revered masters left only crumbs? Don't you believe it! There is still virgin soil in "traditional philately," and soil that is yet accessible to the philatelic student of very modest means. Take the case of the "cogwheel punch."

The Scott Specialized Catalogue of United States Stamps lists a rather unusual entry under two denominations of the stamps produced by the Continental Bank Note Co. from 1873–79. The 1c and 3c stamps (Scott #156 and #158) are attested with the variant "paper cut with 'cogwheel' punch." Catalogue values are assigned to both denominations unused, and to the 3c stamp used. At least one cover bearing the 3c is known to exist, although there may be others. Only the 1c and 3c denominations are known so treated. Figure 1 illustrates stamps in both states bearing this cogwheel punch. A description of what is usually encountered seems in order here.

The punch pattern is essentially identical on both denominations. Eight U-shaped cuts, which penetrate through the paper but do not remove anything, are so arranged (with open side inward) that small paper blades radiate outwardly from an uncut center like cogs on a geared wheel. There is a pairwise symmetry to the pattern, so that each punched blade appears as the inverse of its opposing blade. Each paper blade measures ³/₃₂" across the open gap at the base, and ⁹/₆₄" from the tip of the rounded end to the midpoint of the open gap. There is no ink or other colorant in or around the cuts of this punch.

The paper of the two denominations is not entirely identical. Both papers are single layer hard papers, but one shows a considerable number of large wood or straw fibers. All lc examples known to me were printed on this characteristic "straw paper," as Wiley has called it, a paper variety the Continental Bank Note Co. used late in the term of its first contract as it began to move from a purely rag paper to one with a partial wood pulp content. Other stamps of the Continental Bank Note Co. without cogwheel punch, including the lc, are known on this type of paper. The 3c stamp is not so distinguished from other papers typical for Continental. The shades of the stamps are within the normal range for stamps from Continental, the lc being a pale ultramarine, and the 3c being a strong green with more blue than yellow in it.

What can be said about the origin and purpose of such unusual stamps? The literature is somewhat mixed and rather incomplete. In 1902 John N. Luff reported:

What is known as the Fletcher or cog-wheel grill—patent 91,108, issued to C.A. Fletcher, June 8, 1869—was applied to the one and three cent stamps of this series. It was produced by eight



Fig. 1. The Scott-listed varieties of the Fletcher "cogwheel" punch on stamps of the Continental Bank Note Co. as issued in 1877.

punches, shaped like the letter U and placed in a circle with the openings inward. These punches cut through the paper but did not remove anything. The result was suggestive of a wheel with cogs. The expectation was that, the stamp having been attached to an envelope, it would be impossible to remove it without destroying it. Ten thousand copies of these stamps were made and placed on sale in the post office at Washington, D.C., in the year 1877.²

Apparently it was Luff who is responsible for the convention of referring to these items as bearing a "cogwheel punch" as they are now noted in Scott. His research established that the stamps were properly issued to the public, hence the listing as a regular stamp variety. The fact that these stamps exist with and without cancellation indicates that the cogwheel punch was not a cancelling device, but was placed on the stamps as a patented reuse prevention device prior to their use. The punch should not be placed in the category of "patent cancellation," since it did not cancel, i.e. render the stamp ineligible for use as postage. Nor was it intended to facilitate absorption of cancellation ink. Moreover, this "cogwheel" is not to be confused with the San Francisco cogwheel cancel occasionally encountered on the Bank Note issues.

The patent attribution Luff provides is in error in a major and a minor way. Unfortunately, in this attribution he has been followed uncritically by Wiley and Brookman so the error has been perpetuated by strong authorities.³ However, John K. Tiffany had reported on an essay, proof, and patent survey already in 1889 and provides the following description for the patent Luff mentions by number:

Patent No. 91,108 to A.C. Fletcher, June 8, 1869, for a method of printing stamps on a partly double paper, the face made of pieces of thin fragile paper adhering to the thicker back paper. If wet the pieces would come off.⁴

None of the stamps with cogwheel punch are known on double paper, nor do the other details accord with what Luff (and I) have so far described. Clearly Tiffany's description of patent 91,108 is nothing like the "cogwheel punch" items. Neither does the patentee have quite the same initials. Nonetheless, it is likely that Luff and Tiffany were referring to the same patentee, but that Luff got the patent number and the man's initials mixed up. Tiffany provides a description for another Fletcher patent which does seem to fit the "cogwheel" punched stamps:

Patent No. 175,242, to A.C. Fletcher, March 28, 1876, for a stamp weakened in the center by designs punched through them in slits so they would tear if the attempt were made to remove them.⁵

In point of fact, Addison C. Fletcher (not C.A.) of New York, New York had several patents dealing with postage stamps. An extensive listing of patents, begun in *The Essay-Proof Journal* by the late Sol Altmann, ascribes four stamp-related patents to Fletcher.⁶ Photocopies of the original patent specifications are still available from the Patent Office for a small fee,⁷ and from that source comes the following description of the mechanism for patent 175,242 in Fletcher's own words:

In the ordinary application of my invention I first print the stamps with suitable designs, in the ordinary manner, and, when intended for postage stamps, apply the gum or adhesive compound as usual. I then, by means of suitable dies, cut entirely through the body of the paper of each stamp in detached lines radiating from a common center, leaving connecting portions to keep the divided parts of the stamp together, but separating the central and outer portions of the stamp to such an extent as to render it almost impossible to remove the stamp in an entire condition when once applied.

Fletcher provided a set of drawings illustrating his idea along with his specifications when he applied for patent approval (Figure 2). The 8-blade "cogwheel" punch variety is among the designs he had proposed.

This much of the story is merely a rehash of old information which has been known more or less by the philatelic community for a long time. I don't think there should be any doubt that the 8-blade cogwheel punched stamps are examples of the issued version of Fletcher's 1876 patent. But this is only the beginning.

In the September 1956 issue of the *Collectors Club Philatelist*, H.D.S. Haverbeck published a survey describing several postage stamp-related patent specifications and models which have survived as originally submitted to the Patent Office but which are now in private hands. According to Haverbeck, this material had been transferred from the Patent Office to the Smithsonian in 1926 and was de-accessioned by the latter about that time. Dr. Frederick L. Lewton, who had charge of the dispersal of the Patent Office collection of models, literally rescued the material featured in the Haverbeck article from a trash bin. For many years they were the property of John J. Britt, a former president of the Collectors Club of New York, but were reportedly not in his estate at the time of his death in 1983. Most of the items described by Haverbeck finally appeared at a Daniel F. Kelleher and Co. auction in 1991,⁸ and were purchased as a group lot by an east coast collector who is gradually dispersing them. I was privileged to examine this material prior to its sale.

Included among the items in the Britt holding were the patent specifications for patent no. 175,242. Haverbeck illustrates some of the original model material for this patent. There is an official memo tag dating the patent to March 28, 1876. An envelope, addressed "Addison C.

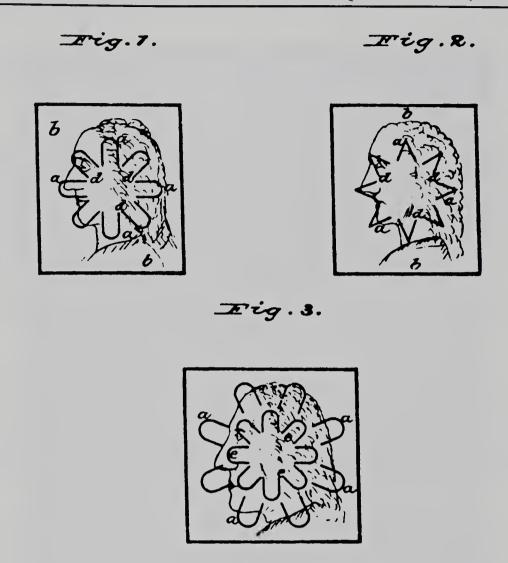


Fig. 2. Drawings illustrating Addison C. Fletcher's original proposal for patent 175,242 in 1876.

Fletcher/March 9, 76", bears two 1c stamps of the Continental Bank Note Co. punched in a prototype variation of the cogwheel pattern (Figure 3). One of these two stamps has been mutilated by having part of the center removed, no doubt to demonstrate the nature of the patent. The torn-off pieces of stamp paper have been stuck onto the envelope at lower right. A corner remnant of a green 3c Bank Note appears tantalizingly on the envelope at upper left.

Figure 4 illustrates the stamp which was torn to demonstrate the patent. The punch pattern in this case consists of only four cuts which produce paper blades radiating at right angles from an uncut center. These blades are much larger than those more commonly seen, measuring 9/64" across the base and 1/4" in center height. They are roughly as wide as the smaller blades are tall. The third drawing in Figure 2 (Fletcher's Figure 3) indicates that different punch sizes were considered as options in the patent proposal, suggesting that both of the existing punch sizes belong to the Fletcher patent.

Additional evidence for associating all of these items with the Fletcher patent is gleaned from the fact that the lc stamps on the model cover are printed on the same kind of "straw paper" as those punched with the smaller 8-blade pattern, and that in both cases the cuts are colorless. The imprecise alignment of the cuts with respect to one another is not uniform for the two prototype models on the envelope, suggesting that the cuts in this case may have been individually made. I surmise that the large blade punch represents Fletcher's prototype proposal. Apparently the stamp producers, Continental Bank Note Co., preferred the use of a unitized small 8-blade pattern for the stamps actually issued.

With Figures 5 and 6 we come to the great anomalies which will begin to make it clear why I have so painstakingly attempted to characterize the Fletcher patent punch material. The first of these figures illustrates a small piece of ruled notebook paper which has been punched in cogwheel fashion. Each paper blade measures 9/64" by 1/4", the same dimensions as on the 1c pro-



Fig. 3. A sample cover addressed to Fletcher displaying unissued prototype models of his patent suggestion.



Fig. 4. The right stamp of the models on cover torn to show the object of the patent. Note the punch form of four large blades.

totype model. However, this punch pattern shows eight paper blades radiating from the center, which appear to have been grouped as two intersecting and alternating sets of four. One of the sets is spaced more closely to the center than the other, so that adjacent cuts alternate between near and far spacing as the viewer progresses around the circle. Careful measurement reveals that neither the alignment nor the separation of the cuts within the two sets is very uniform, giving the impression that each cut may have been laid down individually. Neither the alignment nor the separation patterns for either set of four punches corresponds to the set of four similar punches on the 1c prototype models.



Fig. 5. A 15/8×13/8 inch square of blue ruled notebook paper punched with a large 8-blade prototype of the Fletcher patent punch. The partial circle in the middle is a pencil marking.

Figure 6 illustrates a horizontal pair of the 3c Continental on intermediate paper with yet another pattern of these large, colorless cuts radiating from an uncut center. These stamps feature an 8-blade pattern, with large blades of the same dimensions as on the notebook paper sample and on the 1c prototype model for the Fletcher patent. All of the U-shaped cuts have been set more closely together than on the notebook sample, and the near/far spacing mismatch between the alternating sets of four is even more pronounced. The almost complete lack of uniformity in alignment and separation of the cuts on these two stamps (within each stamp and between the two) is almost certain evidence that the cuts in this case were laid down individually. Incidentally, I have it on the authority of the present owner of this pair, who happens to own the Fletcher prototype model cover as well, that the missing upper left corner from the pair does NOT correspond to the corner remnant on the cover. I would have expected otherwise.

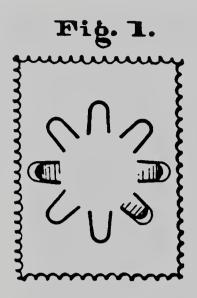


Fig. 6. A pair on intermediate paper showing another unissued large 8-blade prototype model of the Fletcher patent punch.

The size of the cuts on the items in Figures 5 and 6 are identical with the cuts on the Fletcher lc prototype model. The large 8-blade pattern conforms quite well with one of the pattern options Fletcher had suggested in the third of his diagrams. The style of the punching, as colorless cuts penetrating all the way through a single layer stamp, is also consistent with the bonafide Fletcher patent items. Even the apparent multiple use of a single U-shaped die cutter to produce the radiating blades of the large cogwheels is a common trait with the Fletcher prototypes. The almost inescapable conclusion is that these are also Fletcher patent prototype models. However, in the assemblage of patent material about which Haverbeck wrote, these patent models are not grouped with the Fletcher patent at all.

Why not? Three years after Addison Fletcher received a patent for the idea that gave rise to the cogwheel punched experimental stamps, another patent was issued for a modification of this concept. This is patent no. 212,416, which was awarded to Kendrick Wheeler of Brooklyn, New York on February 18, 1879. The artwork accompanying the letters of specification for this patent was discussed and illustrated in an article by C. Everett Lancaster in *The Essay-Proof Journal* back in 1960, 10 but there were no illustrations of any stamp models. However, models for this patent do exist, and were included in the group discussed by Haverbeck. In that article there is an illustration of various stamps mounted on a page, all of which are ostensibly associated with this patent. When that page of models sold in 1991, 11 all the material was still in the same positions as illustrated by Haverbeck. Included are the models illustrated here as Figures 5 and 6, which are by implication variants of the Wheeler patent. I believe that association to be erroneous. My explanation follows, but first a description of the Wheeler patent and its letters of specification.

Although the earlier Fletcher patent was ostensibly an effort toward reuse prevention, it would have had little effect if the stamp were soaked and washed of its cancellation. As his artwork indicates, Wheeler proposed using Fletcher-style punch cutters to apply a fugitive ink which would be difficult to replace once it had washed off. The essence of his modification was that the cutting blades should be capable of adding this ink to the edges of the slits they cut, thus



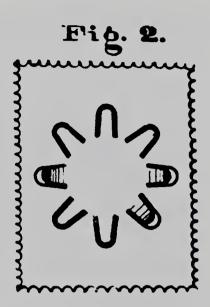




Fig. 7. Drawings illustrating Kendrick Wheeler's original proposal for patent 212,416 in 1879.

assuring the alignment of the colored lines on both sides of the cut while the stamp was unused. This treatment was meant to enhance and highlight shrinkage on the cut blade portions, so that washed stamps would always appear mutilated by open spaces. His claim was that reuse would become even more difficult since it would be impossible to restore the color to the shrunken slits in a uniform fashion.

Nowhere in the letters of specification for the Wheeler patent is the name of Addison C. Fletcher mentioned. Nonetheless, Wheeler was keenly aware of his predecessor's work. Indeed, the Fletcher "cogwheel punch" patent of 1876 was incontestably the jumping off point for Wheeler's improvement. In the artwork accompanying his patent application, Wheeler illustrated the mechanism of his idea with three diagrams (Figure 7). By his description:

In the drawings, Figure 1 represents a blank stamp which has simply been cut by the tool; Fig. 2, a stamp which has been cut, and also colored on the lines of the cut; and Fig. 3, an enlarged view of a printed stamp which has been cut, and also colored upon the lines of the cut.





Fig. 8. Soft paper model showing two impressions of the distinctive Wheeler patent ink-covered punch. One of four known.

Fig. 9. Soft paper model of the 3c with the Wheeler patent punch. One of two known.

The first drawing represents precisely the Fletcher punch, while the second shows the improvement. It is certainly no accident that the illustrated punch pattern is the same as that used in the Fletcher patent. Conceptually, all aspects of the Fletcher patent are contained within the Wheeler patent, including the shape of the punching device. What of the surviving models?

The page of models illustrated by Haverbeck displays three items which have been punched in cogwheel fashion but have the cut lines outlined in ink. These consist of an imperforate piece of blank paper and one each of a 1c and 3c Bank Note issue stamp. In addition to these items, I have personal knowledge of three more examples of the 1c denomination and one other 3c stamp. Except for the three models in the Haverbeck group all this material has surfaced since 1989, and in every case was incorrectly identified. It would not be surprising to find that more exists. So far, no multiples of either the Fletcher or the Wheeler punch varieties have been reported, and any existing are unknown to the author.

There are two features about the Wheeler patent stamps which sharply distinguish them from the Fletcher punched items. The most noticeable is the ink around and upon the punch

cuts. This ink is of a rich, bright red color with a tinge of orange in it. In the case of the 1c it stands in stark color contrast to the stamp design (Figure 8). The same color ink was used on the 3c stamp (Figure 9). As indicated in the specifications, it was applied *over* the normal printing of the stamp.

All of the stamps I have seen which bear this unique red punch are on soft paper of the type Continental had begun to use at about the time of its merger with the American Bank Note Co. in 1879, a paper that American continued to use early in its tenure of the stamp contract. Since the patent application was filed in June of 1878 (presumably with its models), and the patent was granted only 14 days after the merger of the two Bank Note Companies, it seems likely that these specimens were made from soft paper products of the *Continental* Bank Note Co. Nonetheless, the color of the 1c examples is specific to the soft paper types, having no correspondent among the many hard paper shades. Soft paper 1c stamps of this color without the patent punch are easily found.

The punch pattern is of the 8-small-blades cogwheel type. Direct comparison with the issued version of the earlier Fletcher patent punch shows great similarity. While the loops of the Wheeler patent punch may appear slightly thinner and longer when viewed from the front, comparative measurements from the back of the stamps show the blades of both punches to be of the same size, i.e. 3/32'' across, and 9-10/64'' in length. The spacing and overall dimensions of the actual punch cuts on the Wheeler patent exceed the dimensions of the Fletcher by a very small increment (1/64'') but neither punch is completely uniform in that regard. Unlike the patent stamps, no stamps following the Wheeler patent were ever issued.

Since I do not know how these various punches were applied to the otherwise finished stamps in sheet form, I am not willing to say that the same punching device, or set of devices, was used in both cases. On the other hand, I would consider it a reasonable guess to say that an altered version of the same punch which Continental must have used for the *issued* Fletcher items might well have been used to produce the Wheeler models. This observation brings us back to final consideration of the anomalous 8-large-blade punched items in Figures 5 and 6. Do they belong on the page with the Wheeler patent items? Are they models for the Wheeler patent, or might they be models for unissued versions of the Fletcher patent punch?

From the standpoint of conformity with the patent specifications for the two patents under discussion, there is no question that the colorless, large blade punches are all to be identified with the Fletcher patent. Not only do the punches have strong similarities with known Fletcher items in several ways as noted above, but they also fail to show the most distinctive feature of the Wheeler patent: ink on the punch cuts. In that respect these items are not models *for* the Wheeler proposal, but may have served in some way to *distinguish* Wheeler's idea. I base this rationale on the following observation: the drawings submitted by Wheeler to illustrate his ideas contrast his invention with that of Fletcher, and the selection of illustrative models seems to do the same.

The arrangement of items on the page of models illustrated by Haverbeck for the Wheeler patent somewhat follows the arrangement of the drawings the inventor submitted (cf. Figure 10). There is, of course, the ubiquitous tag at the top of the page which identifies the patent. Below it to the left is a 1c Continental on hard, "straw paper" bearing a colorless 8-blade cogwheel punch which I take to be an example of the issued Fletcher patent variety. This corresponds to the first drawing, the "before" stage, so to speak. Below the tag and to the right is the imperforate piece of blank paper bearing the colorful Wheeler patent punch. This corresponds in position and state to the second drawing in Wheeler's series. Between these two items is a reproduction of Wheeler's third drawing about which I will say more shortly.

If the progressive sequence from the drawings is matched by the models, one should next expect to find a demonstration of the finished state of Wheeler's patent on a stamp design as it is in the artwork, the "after" stage. Finished examples of the tested denominations are indeed what appear in the next row. However, the completed sequence is disrupted by the insertion of



Fig. 10. Page of Wheeler patent models from the group retrieved by Dr. Frederick L. Lewton from a Smithsonian trash bin in 1926.

the notebook paper sample between the finished stamps, and the large blade punched pair of 3c stamps at the end of the sequence. It appears that at the conclusion of the sequence the material suddenly jumps back to the beginning, or even before the beginning, since it utilizes forms of the Fletcher punch which were prototyped but never issued. This aspect of the arrangement is inconsistent with the story the inventor proposed to tell with his drawings. Hence the anomaly.

A large part of the conundrum arises from the implicit assumption that the page of models consists entirely of material the inventor submitted along with the letters of specification in the patent application process. Is there any evidence that this assumption might be erroneous? Yes indeed! The object in the center of the page is a cut from the *Official Gazette of the United States Patent Office* for 1879. Although it has official status and relates to the Wheeler patent, and might have been added to the records on this patent well before the files were dispersed in 1926, it could not possibly have accompanied the letters of specification at the time of patent applica-

tion. Accordingly, this page was certainly assembled some time after the patent was granted, but we cannot tell how much later, or by whom, or what their criteria were for including the various items.

What the problem boils down to is this: the page of Wheeler patent items does not definitively represent the assemblage of models as such a grouping might have been prepared by the inventor to illustrate his patent. Therefore, the presence of an item on the existing page is not of itself sufficient warrant to assume that it was a model for the Wheeler patent or that it originally belonged with the models submitted with the patent application. Other criteria will have to be used to establish the association of the items and the patents they model, although the present arrangement is generally a good starting point for most of the models. In the case of the colorless, large blade punched items in Figures 5 and 6, I would submit that the similarities with the punch used on the 1c stamps affixed to the envelope bearing the name of Addison C. Fletcher provides a proper and more solid basis for associating these items with the Fletcher patent of 1876.

The field of Bank Note issue patent experiments is full of potential surprises such as the late surfacing of the Wheeler patent on mint specimens. There are many unsolved mysteries connected with some of these experimentals, and surprisingly little published research. Perhaps because so little is publicly known, the material sells very reasonably at auction. For the would-be specialist there is plenty of room for research, and the material is at hand. The last word most certainly has not been written, yet at precisely this juncture we say to The Essay-Proof Society and its *Journal*, "Farewell."

Notes and References

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- 2. John N. Luff, *The Postage Stamps of the United States*, (New York: Scott Stamp and Coin, 1902), p. 134.
- 3. Wiley, 3c Green, p. 9. Lester G. Brookman, The United States Postage Stamps of the 19th Century, vol. 2, (New York: H.L. Lindquist, 1966), p. 240.
- 4. John K. Tiffany, "Proofs and Essays" in American Journal of Philately, 2nd series, 2 (1889), p. 240.
- 5. Ibid.
- 6. Solomon Altmann, "United States Patent Office," Essay-Proof Journal 11 (1954, whole no. 42) 104.
- 7. Presently the Patent Office charges \$1.50 per patent regardless of the number of pages. Stamp patents are typically very brief (2–4 pages), and can be economically photocopied from materials in Government repository library collections across the country. The results will be the same as what can presently be obtained from the Patent Office in Washington, D.C.
- 8. Sale 587, March 5 & 6, 1991, lots 93–950, esp. lot 95e.
- 9. "Various Patents for the Improvement and Protection of Postage and Revenue Stamps. 1862–79," Collectors Club Philatelist 35 (1956) 272–73.
- 10. C. Everett Lancaster, "Some United States Patents Picturing U.S. Postage and Revenue Stamps and Postal Cards," *Essay-Proof Journal* 17 (1960, whole no. 67) 112–114. Lancaster provides a further citation for the official publication of the illustration accompanying the letters of specification in *Official Gazette of the United States Patent Office* 15 (1879) 221.
- 11. Kelleher, sale 587, lot 95n.
- 12. I do not wish to rule out the possibility that the models were produced some time after the patent had been granted, and might have been made expressly to accompany the official record of specification. It just seems to me more likely that they would have accompanied the application from the beginning. Proof, in any case, is wanting.

Acknowledgments

Figures 1 and 8 are of material in the author's collection. Figure 7 is part of an illustration which originally appeared in *Essay-Proof Journal* 17 (1960 whole no. 67) 113. The remaining illustrations are through the courtesy of Daniel F. Kelleher and Co., Inc., to whom I express my gratitude. All photos are by the author.

Travers Recapitulation of U.S. "Proofs" and "Specimen" Information as of 1910

by GEORGE W. BRETT

ERENDIPITOUS? Well, something like that. Here finally we are beginning to get a handle on some things that have been puzzled over for years. Prior to this we've either just not known where to look, or worse yet, no one cared enough to try, or maybe no one realized that there was unpublished information still around after all these years. Well, that's the human angle—some of us latch on to everything that comes our way and others can't be bothered and discard "everything." And that is what has happened to many of the official records on our postage stamps. Some administrations built up extensive files and others have put things out for the trash man—so some things get kept and some don't.

What has now shown up is a batch of records gathered together by the questionable A.M. Travers, he of blue paper fame over which he lost his job in the 3rd Ass't. PMG's office around 1910. Where have these records been all these years! Obviously someone had them, but did nothing about them except peruse them for his own enjoyment. At least he kept them so we can't fault him completely. But now these are showing up from one or more auction lots in a recent 1993 Siegel sale (Sale No. 747, Feb. 17–19, 1993, lots 1150–1157).

The first item we have out of the batch for consideration is a recording of "proofs" requested, a hand compilation entitled: "Proofs—Data relating to those issued and distributed, 1847 to 1910."

The listing is by issues and under three headings of "Die Proofs," "Cardboard Proofs," and "Date Ordered." The issues given are 1847, 1851–55, 1857–60 1861–67, 1869, 1870, 1873–75, 1879, 1881–88, 1890, 1893 Columbians, 1894–95, 1898 Trans-Miss., 1901 Pan-Am., 1902, 1904 La. Purchase, 1908–09. Then a separate recording of "Proofs—Official, N&P, Postage Due, and Special Delivery; also Cuba special issue."

There are problems with some of the listings as there are question marks now and then and also there are missing items and some erroneous ones as well. Our postage issues have some complexities and here there is no recording of denominations so it is necessary to interpret and we could make some wrong guesses, but we give it a shot.

Taking the 1847 listing first, which will be of the Bureau of Engraving and Printing imitations made in 1875:

Die Proofs	Cardboard Proofs	Date Ordered		
85 sets ('03)	200 sets	Aug. 16, 1877		
, ,	500 "	Aug. 11, 1879		
	1000 "	July 25, 1882		
	500 "	Oct. 22, 1890		
	500 "	Jan. 13, 1893		
	500 "	Feb. 9, 1894		

Obviously there have been more die proofs than the 85 small dies for the 1903 Roosevelt albums, but they didn't make this listing. And of course the "cardboard proofs" are "plate proofs" and confirm the five sets that have been the general knowledge to this time plus 200 in an earlier sixth batch of 1877 that has not so far as we know previously been philatelically recorded. Also, we are given order dates for the five previously recorded sets that double-check what we gave in Brett, 1992. This also includes the earlier 1882 date and the larger number of "proofs" for our second batch. So now we shall try to talk in terms of six batches instead of five cardboard proof sets.

Now on to the second issue listing, with the year dates given as 1851–55, which we have to interpret as including the denominations issued in that time period. Other than that, in dates and quantities, we have a duplicate of the 1847 issue recording, both in dies and plate "proofs."

Next the same consideration for the 1857–60 listing, assumed to comprise the new denominations added in that time span but otherwise the identical dates and quantities as before.

The issue of 1861–67 list has the same recordings plus 200 sets of die proofs ordered Sept. 13, 1868.

The 1869 issue is a bit more complex and carries a footnote "D." Footnote D says, "See letter Oct. 12, 1869 attached" which we supply at the end of this article. This letter indicates an order of 100 sets of die proofs, each set comprising the 10 stamps of the 1869 issue.

In addition to this batch of die proofs there was a second batch of 200 sets "for the press (Doc. 113, pp. 80–82)" with order date of March 21, 1870. We haven't checked out Doc. 113 but make a guess that it is a Congressional document number.

Then we have a third die proof order of 1,000 sets June 24, 1870, listed for the 1869s but which we would guess is an incorrect entry for the 1870 issue and probably not dies. We suggest, instead, that it is the 20,000 impressions on India proof paper that we recorded from Bill Book 1 (Brett, 1992, p. 4). Beyond this, for the 1869s, is the same 1903 recording of 85 die sets and the six batches of cardboard proofs as for the previous issues except a question mark placed before the initial 200 sets of Aug. 16, 1877.

Now we next have the 1870 listing with 1,050 die proofs of the 7c Stanton—if we can believe the listing—requested Jan. 11, 1871, and referred to Doc. 113, p. 91. Here again we suggest that 1,000 of this order were plate proofs on India proof paper as we extracted from Bill Book 1 (Brett, 1992, p. 4). There is no 200 1877 listing for cardboard proofs but the five later batches are given as we've previously listed them.

Next is an 1873–75 listing, which we don't try to interpret, of 85 sets of die proofs for the 1903 albums and only a recording of the last three batches of cardboard proofs of 1890, 1893, and 1894.

Then comes another questionable listing of 1879 (no, not the dues as they come later) of again the 85 1903 die proof sets and the last three cardboard listings as in the previous paragraph.

The questionable listings then continue with the 1881–88 issue with the 85 die proof sets and the last three cardboard sets of 1890, 1893, and 1894.

The 1890 issue listings repeat the 1881–88 listings but add a questioned listing of 1,000 8c cardboard "proofs" without a date of request.

Then our old friends(?) the Columbians of 1893 are given a listing of 50 die proofs requested Dec. 17, 1892, and the later 85 sets of 1903. Beyond that we have a cardboard "proof" listing of:

1,000 sets Jan. 4, 1893 500 " Jan. 13, 1893 500 " Feb. 9, 1894

Then an undated and questioned 8c of 1,000 cardboard "proofs." Well, we've had "fun" with the Columbian cardboard plate "proofs" recently in other articles and we aren't going to wrestle with them again. We shall stick by our last figure of 1,500 sets total. Incidentally, this is also the last listing of cardboard "proofs" for the regular issues in this compilation.

Now we are at the Bureau of Engraving and Printing's first issue of 1894–95 and there is only a skimpy listing of the 85 1903 die proof sets, and no cardboards as just indicated.

The next set of listings is for the Trans-Mississippians of 1898 and a little mixing but all designated as die proofs:

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50 sets May 31, 1898

2 " Oct. 26, 1898

50 " (2 colors) Jan. 23, 1899

25 " Feb. 11, 1899

150 " (2 colors) July 6, 1899

85 " (1903)
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The alternating single color and bicolor sets may seem strange but it is confirmed in Anonymous, 1944, with a couple of small date differences.

For the Pan-American issue again we just have the 85 1903 sets plus a separate 85 entry for the new design of the 2c. No request dates.

We wind up the regular issue listings with 100 die proof sets of the La. Purchase commemoratives in 1905, and 10 die proof sets of the 1908–09 regulars. No details of dates, denominations, or colors.

Now we start over again with the "back-of-the-book" issues. First the 1873 officials:

Die Proofs	Cardboard Proofs	Date Ordered
200 sets (?)		July 12, 1873
200 "		Oct. 29, 1873
85 " (1903)		
	1000 sets	July 25, 1882
	500 "	Oct. 22, 1890
	500 "	Jan. 13, 1893
	500 "	Feb. 9, 1894

Why is there no listing of a fifth set of 500 cardboard "proofs" for this issue in 1879?

Then we have the 1865 Newspaper and Periodical issue with a questioned listing of 85 die proof sets for 1903. That's all.

The next listings are for the "1875–79 N&P" with a Note C referral which says "These are probably plate proofs. See letter of 3/26/75." And that letter we don't have, but "500 sets" is entered in the cardboard column with an order date of Jan. 28, 1875.

Then we present the rest of this N&P listing:

Die Proofs	Cardboard Proofs	Date Ordered
1 set		Nov. 3, 1875
	200 each 2c & 5c	Aug. 16, 1877
500 sets		Aug. 11, 1879
85 (1903)		
, , ,	1000 sets	July 25, 1882
	500 "	Oct. 22, 1890
	500 "	Jan. 13, 1893
	500 "	Feb. 9, 1894

We would say that the 500 entry in the Die Proof column is an error as it should be in the Cardboard column as the first of the five generally recorded plate "proof" batches. We would also figure that the "200 each 2c & 5c" is also an erroneous entry and that instead of being N&P's they are probably 2c and 5c regulars (there was no 5c N&P in this issue).

Now we finally come to the 1879 postage dues with the usual 85 sets of small dies for 1903 and then 500 sets of cardboard "proofs" ordered Aug. 11, 1879, and 200 cardboard sets ordered

Sept. 18, 1879. Then the dues are finished out with the four additional cardboard "proof" batches as for all of the older issues, totaling 2,500 more sets.

We wind up with Cuba 100 die proof sets and an order date of Aug. 21, 1899, including the special delivery, and a following 85 sets for the 1903 albums.

Now a new subject, a recording of "Specimens." We quote:

"Note A. On Oct. 10, 1866, the 3rd Asst. requested the Stamp Agent to apply to both the Am. and the Natl. Bank Note Co. for a 'liberal supply of specimen stamps' to accommodate 'requests from abroad."

"Oct. 11, 1866 Agent replied that he has submitted request to both [illegible but probably: "bank note cos." GWB]; that they have preserved none of the stamps printed for the gov't except the present issue; the only *essays* submitted to the Dept being the same heads in different colors which they would furnish again if required."

"On a/c moving the Am. B. N. Co. could not attend to supplying the specimens, but would do so at earliest convenience."

Yes, we know these quoted paragraphs seem a bit unclear but we've not altered them.

Then one final entry:

"Albums In . . . 1903 an order was given to Dir. Bureau to prepare 85 sets of die proofs of all issues incl. current 1902; these were later supplied bound in Morocco albums."

A "Note B" is given at the bottom of the "Specimen" list with the same information as in the previously discussed Note D but we cannot find its placement in the list.

Anyway, in sum, this is an interesting but somewhat frustrating batch of information but still it adds to our knowledge if carefully considered.

Two letters that have also shown up are now presented, one of which we've previously referred to in this article. It also should be understood that these letters are typed copies made for Mr. Travers from the handwritten originals.

Office National Bank Note Co.

New York Nov. 27, 1868

Hon. A. N. Zevely
3d Asst. P. M. Genl
Sir:

On further considering the matter of the *size* of the figures denoting the denomination of the several Postage Stamps, we fully concede the justness of your suggestions, that some of them ought to be more prominent & distinct. We cannot, however, see that any but the *One* and the *Five* (as submitted) could be improved in that respect. The other denominations are all more distinctly indicated than what we have ourselves heretofore made or observed, as a general thing, in those of other countries. No changes could be made in them without disturbing the harmony of this particular general arrangement. The "Five" is being altered to a *Six*, with a larger figure. Also a larger figure being placed on the *One*.

As to the suggestion that the design of the 30c—Surrender of Burgoyne—was inappropriate for England, the remark was made by the writer under the impression at the time that the stamp was intended more especially for that country, which was entirely a mistake, as that denomination will be used exclusively for other countries than England. That design represents a noted event in our National history, and as the whole thing is a *gem* in an artistic point of view, it is to be hoped that it will be accepted without change. It is not commemorative of Civil War.

The proposed designs having been so long at the Department for inspection & criticism, without any intimation of disapproval, we proceeded to harden the dies, not doubting that what we had proposed to do had or would receive its sanction, & in this we were strengthened by the invariable expression of admiration of every one to whom we had exhibited them—including artists of acknowledged taste in such matters.

To soften the dies now for changes, & again hardening, would be attended with hazard; and really, we cannot see in what respect any of them could be improved, save in the cases of the *One*

& the Six, as indicated above.—The new Ten—Eagle & Shield—will be submitted so soon as ready.

We of course recognize the right of the Department to dictate in these matters, and we are anxious to do just what may be desired at headquarters, & that only, yet we cannot easily be brought to feel that there are not in our establishment men who are pretty competent to judge correctly, both as to the intrinsic merit of these things, and also, from long observation, as to what would be acceptable to the general public. And certainly no party has more at stake in a success than has this Company.

We are not prepared to believe that any individual or those invited to be present the other day would have found occasion for a single remark, other than of admiration, had they not considered themselves to have been especially invited to sit in council and judgment on the matter.— We generally find that when men are called upon in this way, they assume that it is because of their peculiar fitness for the service, and of course they must make some suggestion; and once made, it must of course be supported.

Probably no one of those gentlemen had before thought on the subject—having had no occasion—although each being a good man in his place.

Please telegraph whether or not we shall go on with the Surrender of Burgoyne for the 30 ct stamp.

Respy. Yr. Obt Svt F. Shepard Prest

Telegram.

New York, Nov. 27, 1868

"Please see my todays letter before taking action on stamps.

F. Shepard Prest."

Oct. 12th 1869.

J. Macdonough, Esq.
National Bank Note Company,
No. 1. Wall St. New York.

Dear Sir:

Your letters of 2nd and 4th instant were duly received, but I have been prevented by indisposition and a press of business from replying until now.

From the tone of your first letter, I am glad to see that in your views relating to the proposed changes in the designs of postage stamps you very nearly agree with the suggestions I made to you when you recently visited Washington.

I note your remarks in regard to "gum," and feel certain that if the trouble, so generally complained of, is thoroughly and intelligently investigated a satisfactory remedy can be applied. The Company you represent can not afford to furnish anything that will not meet with popular approval, and the Post-office Department, (being more nearly connected with the people than any other department of the Government,) can not justify itself if any inferior thing is countenanced by its order and the public therefore compelled to use it. In other words, the Government pays for the best and is entitled to it. You can have no adequate idea of the very general, I may say almost universal, complaint against the present postage stamps and the defective character of the gum used upon them.

Enclosed I hand you a letter (which please return when you have read it,) from the Postmaster at Columbus Ohio. It is "suggestive," and the specimens of cancelled stamps furnished will doubtless interest you.

In regard to the 100 sets of proofs ordered of present styles postage stamps for exchange with foreign Governments, please understand the order to mean one hundred sets of each stamp, that

is to say each set to comprize [sic] ten stamps being all the denominations now issued. Mr. Shepard stated that these proofs could be furnished—one stamp on a sheet—in book form neatly bound. Each book would thus contain ten leaves.

The books might be neatly lettered on the sides: "Proofs of United States' Postage Stamps, Series of 1869, engraved by National Bank Note Company, N. Y." Please see that they are tastefully and neatly put up.

The package containing one proof from each plate (except the 15¢ and 90¢ plates) was duly received, for which my thanks are due. I hope you will supply the 15¢ and 90¢ proofs at an early day. Members of Congress, foreign Ministers and other officials are constantly applying for these specimens.

Of course you will understand that the Department expects to pay for all the proofs ordered.

I am glad to see you are progressing so well with the *new designs*. The Postmaster General expressed himself well pleased with the assurance that "the next thirty days will find the Department entirely relieved of all trouble and annoyance on account of stamps." Then, with "gum that will stick," I shall be willing to withdraw all intimations, expressed in that paragraph of my former letter, which gave you uneasiness, and will freely consent to enjoy the "comparative paradise" you so pleasantly refer to, for the present, at least.

Very Truly,
Your friend & Servant,
W. H. H. Terrell
Third Asst. Postmaster General.

References cited:

Anonymous, 1944, "Distribution of U.S. Proofs and SPECIMEN stamps, 1894–1903": *The Essay-Proof Journal*, v. 1, p. 226.

Brett, George W., 1992, "Extracts from the U.S.P.O.D. Bill Books, 1870–1897, Especially Relating to the Cardboard 'Proofs,' 1879–1894, and the Special Printings, 1875, et seq.": *The Essay-Proof Journal*, v. 49, pp. 3–29.

Final Figures on the 1992 U.S. Columbian Souvenir Sheets

by GEORGE W. BRETT

From several intermediate sources in Washington and the U.S. Postal Service thereat we have finally been given figures on the sales of the subject sheets:

The USPS initially reported a round-number production figure of two million sets and that sales would extend from May 22 to Sept. 27, 1992. So far as we know this was adhered to except for minor adjustments in individual cases. In any event, the final sales figure has been given as 1,185,170 sets which means that there could eventually be a destruction figure of around 814,830 sets.

Why the USPS set up just a four-month sales period is puzzling but in any event the sales have to be considered disappointing even as they were 100 years ago.

Thanks to Charles Yeager for assistance and we also suggest that reference be made to "Sales Figures for the 1992 Columbian Souvenir Sheets" by Gary Griffith, 1993, *The U.S. Specialist*, v. 64, pp. 225–226.

U.S. Post Office Dies, Nos. 1–500

by GEORGE W. BRETT



HE die is the most important item in line-engraved intaglio printing. Yet an adequate U.S. record of such dies has never been available in the published philatelic literature. This is a partial attempt to supply that lack.

We have hesitated to present this listing because it raises more questions than there are answers. The same, of course, was true when B.K. Miller put out his "Tentative List of U.S. Stamp Dies" (Miller, 1921). In fact, he tried to present up to and including the Pilgrim commemorative issue—more than we are trying to do but our list is the numerical list that he suggested be prepared ". . . from one up." He also suggested that ". . . opposite each die should be stated when it was approved, any changes made and the catalogue numbers of stamps made from it." Well, that we are unable to do exactly, so we've set up our own scheme without catalogue numbers. Still, specialists should be able to associate catalogue numbers if they consider them useful. We are so accustomed to dealing with U.S. stamps by series and issues that catalogue numbers to us tend to be excess baggage.

Of course, it should be understood what the basis for our listing is. Specifically it is the numerical series designated "Post Office Dies" which was started in 1894 when the Bureau of Engraving and Printing took over the printing of our postage stamps and received from the Office of the Third Assistant Postmaster General, on several dates, bed pieces of prior postage stamp issues comprising dies, transfer rolls, and printing plates. We have previously presented a listing of the bank note company dies used in actual production prior to the Bureau of Engraving and Printing's obtaining the contract (Brett, 1989), and now with this we make an initial effort to present a complete numerical listing of the dies using the P.O. Die listing of the Bureau of Engraving and Printing.

The P.O. Die list that has been maintained at the Bureau of Engraving and Printing is on 5"×8" cards. These are complete to a degree but with some gaps and missing numbers. Our predecessor in Washington, H.M. Southgate, to the best of our knowledge, hired a woman in the early 1930s to make the initial copy recording most of the basic data. After Southgate passed on in 1940, the hand copied-listing in 8½×11 size notebooks kicked around for a number of years in several different hands, and we finally managed to land a photocopy around 1970. We then spent quite a few days at the BEP double-checking this early recording against the cards and extending the listing to more recent times. The copied listing still requires refinement and more work but it is a lot better than nothing and it gives any student a much better idea of actions than one would have otherwise.

We are fortunate to have this serial list in spite of the uncertainties that it provides. Also, we are fortunate that primarily only one method of printing is involved, i.e., line-engraved intaglio, though there are some exceptions. Today with over half a dozen different printers and the use of several methods of printing there is the problem of diversity, insufficient record keeping, and the lack of suitable archival material for possible future use. Thus current students have their work cut out for them to handle what is going on for the benefit of today's collector as well as those to come.

Necessarily our subject has a number of facets that can be reported but for this beginning effort we shall limit our listing to a few basics and then enlarge upon some of the more interesting and complex aspects in a text following each 50 numbers.

There is one important caveat: just because something is included in the list doesn't mean that it still exists. It only means that it existed at one time, the time of listing. Yes, many dies still exist but a fair number have been cancelled and destroyed, particularly those used for experimental purposes. So present-day existence would have to be confirmed in each case, though it can be reasonably assumed that those dies used in making the Roosevelt albums of 1903 and the 1915 San Francisco display probably do. After all, the object has always been to retain the dies actually used in production but there can still be exceptions because of an erroneous decision on destruction, etc., particularly where more than one die was involved for a denomination. What the current situation is with the various printers of today we are not informed.

No.	Denom.	Class	Series	Listed/ Assigned	Notes			
1	1c	Newspaper & Period.	1875	1885	Made h	y American	Bank No	ote Co
2	2c	" " "	"	1874		y Continent		
3	3c	н	**	1074	H H	y Continent	u Dank	" "
4	4c	11	**	"	"	11	11	11 1
5	6c	п п	11	II.	"	**	11	" "
6	8c	п п	"	"	11	11	11	11 1
7	9c		"	"	ıı ı	11	"	11 1
8	10c		"	"	"	11		
9	12c	n n	**	"	ıı	"	"	,, ,
10	24c	н н	"	"	ıı	11	"	,, ,
11	36c	11 11	"	"	11	11	"	,, ,
12	48c	11 11	11	n.	11	**	11	
13	60c	11 11	"	"	11	"	н	,,
14	72c	" "	"	"	"	,,	11	п ,
		" "	,,	"	"	"	"	,, ,
15	84c	11 11	"	"	"	11	11	,, ,
16	96c	" "	**	"	"	"	,,	,, ,
17	\$1.92	" "	,,	"	"	"	11	,, ,
18	\$ 3	" "	,,	"	"	"	"	11 1
19	\$ 6	" "	"	11	"	"	"	., ,
20	\$ 9	" "	11	"	11	"	"	,, ,
21	\$12		"		,,	"	"	,, ,
22	\$24	" "			"	,,	"	,, ,
23	\$ 36	" "	"	" "	"	"	" "	11 1
24	\$48	" "	" "	"	"	" "	"	
25	\$60						D L. NI	
26	1c	Postage Due	1879	1879	Made b	y American		ote Co.
27	2c	" "	"	"	**	" "		
28	3c	11 11		"	" "	"		 H
29	5c	'' '' 	" "	" "	" "	" "		
30	10c	'' '' N H		"	#	" "		 H
31	30c		"	"	"	,,		
32	50c					.,		
33	10c	Special Delivery	1888/1894	1888	Made b	y ABNCo./	reworked	l by BE.
34	1c	Ordinary "	1890/1894	1890	" "	"		
35	2c	" "	н	" "	" "	"	"	"
36	3c	" "	 H	" "	" "	"	"	"
37	4c		"	"	"	"	"	"
38	5c	"	" "			" "	"	"
39	6c	"		"	11		" "	11
40	8c	"	"	1893	11	"	"	"
41	10c	11	"	1890	"	"		
42	15c	11	"	"	"	"	11	11
43	30c	"	1890	"		"		
44	90c	"	"	"	#1	"	"	"
45	1c/2c	"	1894	4-23-94		y Bureau of	Engrav.	
46	1c	Newspaper & Period.	#	5-19-94	"	"	11	11
47	_	Package seal	H	6-30-94	11	11	Ħ	11
48	_	Ordinary	!!	7-11-94		y BEP; unf		
49	(1)	Postage Due	"	"	"		ework co	unter.
50	2c	н	H .	7-13-94	Ħ	11		

Commentary, P.O. Dies 1–50

The first 25 dies listed comprised 24 originally made by the Continental Bank Note Co. and one by the American Bank Note Co. These had all been in concurrent use except the 9c. The BEP used parts of some of the N&P Continental dies in making new dies and before that they did use some of the bank note company N&P plates, under pressure from the USPOD, before their new designs were ready. Specifically this emergency printing included the N&P 1c, 2c, 4c, 6c, 10c, 12c, 24c, 36c, 60c, 96c, \$3 and \$6 denominations, a total of 12. The Continental N&P dies that were partly used by the BEP in making new N&P dies were P.O. Dies 9, 18, 19, 21, 22, 23, and 25. We shall discuss this again in the 50–100 die listing.

P.O. Dies 26–32, the seven American Bank Note Co. postage due dies, were not used by the BEP as they made their own series of smaller designs. Also, while we don't have specific dates as to when these bank note company dies were set up in the BEP list, it would have been in April 1894. P.O. Die 33, the ABN 10c special delivery die, was used by the BEP after they modified it. The same was true of the ABN P.O. Dies 34–42 on which triangles were added and other modifications made. ABN P.O. Dies 43 and 44 were not modified but transfers from both were modified and new laydowns made which we shall discuss in the next listing.

Die 35 was the 2c Type I while Die 36 was first a Type I and then a Type II, but the latter was never used for production. It remains to this day a Type II in die form (see Brett, 1992). P.O. Die 45 was the first multiple-subject die in this listing, comprising four subjects (two 1c and two 2c) which were used experimentally in developing the triangle concept. P.O. Die 46 was the first BEP die completed in the 1894 period.

P.O. Die 47 was a relief die for use in printing seals to affix to packages of postage stamps before sending to postmasters. P.O. Die 48 was unfinished as noted, but bore a portrait of a James B. Beck, a U.S. Senator from Kentucky. P.O. Die 49 comprised a small lathework counter with an outlined numeral "1." So far as we know this die was not developed further. P.O. Die 50 became the first postage due die finished of the new BEP series.

From here on it should be understood that all listings will be of BEP work with exceptions that will be noted.

51	1c	Ordinary	1894	7-20-94	Started	by transfe	r fron	Die 44.
52	50c	"	_ "	"	"	"	"	Die 43.
53	30c	Postage Due	"	"	"	**	11	Die 50.
54	3c	1 Ostage Duc	"	#	"	**	**	11 11
55	10c	" "	11	#	"	**	**	11 11
56	10c	" "	"	11	"	**	**	11 11
50 57	5c	" "	11	**	"	**	**	11 11
		Ordinary	"	7-30-94	Started	by 30c 18	90 ho	rder; unfinis
5 8	\$2	Letter Sheet	1886	8-7-94				ik Note Co.
59	2c	Letter Sheet	1000	0-7-94	IVIACE O	"	"	11 11
60	2c	Postaga Dua	1894	8-13-94	Started	by transfe	r from	Die 50.
61	50c	Postage Due	1094	8-16-94	Started !	II II	"	Die 43.
62	\$ 2	Ordinary	"	0-10-94	**		**	11 11
63	\$5		"	8-21-94	**	11 11	11	" 54.
64	3c	Postage Due	"	8-25-94	**	11 11	11	" 46.
65	2c	Newspaper & Periodical		0-20-94	"	11 11		10.
66	5c	u			"	11 11	11	# #
67	10c	**		8-27-94	"	" "	11	H H
68	50c	" "	" "	" "	T	from Di	. 16 h	ut unfinishe
69	_							
70	8c	Ordinary	1890	11-6-94	rrom A	" "	signe	d 39 for stoc 24 " "
71	4c	"		11-8-94			- £	
72	25c	Newspaper & Periodical	1894	11-19-94	Started	by transfe	r iron	
73	\$10	" "	"	12-7-94	"	tt tt	**	" 21.
74	\$20	H H	11	12-8-94		es es	**	22.
75	\$5	11 11	11	"	!!		99	19.
76	\$ 2	11 11	11	tf .	!!	11 11		10.
77	\$50	11 11	tt	12-10-94	ff.	11 11	**	" 23.
78	\$100	11 11	20	11	11	88 88 88	84	" 25.

79	2c	Ordinary	11	11	" " " " 35.
80	_	11	H .	12-14-94	Head of Washington; unfinished.
81	2c	m .	H	5-9-95	Started by transfer from Die 79.
82	2c	H .	H	11-16-95	" " " 79.
83	2c	H .	Ħ	7-14-97	" " " 79.
84	10c	II .	Ħ	9-4-97	From Die 41 but not hardened.
85	2c	H .	H	10-26-97	Made to test steel; not used otherwise.
86	1c	11	H	11	H H H H H H
87	1c	Postal Card		11-15-97	Female head.
88	5c/10c	Ordinary	1847	"	To POD in 1875; rtd to BEP in 1897.
89	1c	11	1851	"	ŕ
90	3c	tt	#	"	
91	5c	tt	11	"	
92	10c	"	11	"	
93	12c	II.	tt.	"	
94	24c	"	11	"	Border only.
95	24c	11	Ħ	"	Complete design.
96	30c	H.	tt.	"	
97	90c	II .	11	"	
98	1c	Post Despatch	H .	"	Eagle carrier; die is cracked in two.
99	1c	Ordinary (shell)	1861	11-16-97	Required for white-line lathework.
100	3c	" (shell)	11	"	т и и и

Commentary, P.O. Dies 51–100

A lot of interesting things in this batch of 50 dies: P.O. Die 51 started from the 90c ABN Die of 1890 and Die 52 from the 30c ABN die of 1890. Then we had the postage due dies, 53–57 and 61, being developed by transfers from the first BEP die finished, no. 50, but in that group the 3c Die 54 cracked and was replaced by Die 64, though somehow Die 54 was used in making the Roosevelt albums (McIntire, 1970).

P.O. Dies 59 and 60 were ABN dies for the 2c Grant letter sheet but issuance of this sheet was discontinued at this same time and these have never been used again for production so far as we know. They are letterpress-type dies and bear ABN die nos. C-152 and C-153 respectively.

Then it should be noted that the new \$2 and \$5 ordinaries, Dies 62 and 63, were started by transfers from Die 43, the 30c ABN 1890 die. Following this, Dies 70 and 71 were made up for stock and possible use of the portraits in particular on other work such as revenue stamps, etc. This is a regular practice of engraving firms.

P.O. Die 79 is the Type II die of the 2c 1894; it has an interesting history as the Type III stamps were also made from it (see Brett and Southgate, 1955). Discussion of Dies 79, 81, 82, and 83 are covered in that article, 2c Die 83 being the Type IV die that the Scott catalogue has not gotten around to listing to this time. P.O. Die 82 is an unusual one in that it comprises 15 subjects of the 2c from Die 79, arranged three wide by five vertical. It was an experiment that never worked out.

Die 84, a second 10c ordinary die for the 1894 series, not being hardened, was never used for production. Dies 85 and 86, made to test steel, were forerunners of many others to follow made up for the same purpose and never used for stamp production.

Die 87 is believed to bear the head of the second postal card issue, Scott design PC2 but this needs to be double checked. This was also the first number assigned to a large transfer of dies from the Third Assistant Postmaster General.

Die 88 is another multiple-subject die bearing the copy engravings of the 5c and 10c 1847, side by side, as prepared by the BEP in 1875.

Other listings in this group are explained in the "Notes" column as well as we can. The big transfer of all the old dies from the Third Assistant Postmaster General was physically made on July 27, 1897, but their taking up and listing did not start until November of that year.

101	5c	Ordinary (shell)	1861	11-16-97	Required for white-line lathework.
102	12c	H H	11	11	" " " "
103	24c		"	#	H H H
104	1c	Ordinary "	"	"	
105	2c	"	**	**	
106	3c	"	"	**	
107	5c	"	11	"	
108	10c	" H	"	11	
109	12c	" #	"	"	
110	15c	" H	"	"	
111 112	24c	11	**	"	
	30c	'' !!	"	"	
113	90c	'' II	11	**	
114	1c	"	1869	"	
115	2c	" "	"	H	
116	3c	"	"	"	
117	6c		**	"	
118	10c	" (section)	"	"	Eagle and shield.
119	12c		"	"	
120	15c	" (section)	"	"	Border.
121	15c	11	"	"	Full design.
122	24c		"	"	11 11
123	24c	(Section)	"	"	Border.
124	30c		"	"	Flags.
125	30c		"	"	Eagle and shield.
126	90c		"	"	Full design.
127	5c	Newspaper & Period.	1865	"	
128	10c		"	"	
129	25c		"	11	
130	1c	Ordinary "	1887	11-17-97	Franklin.
131	lc		1870	**	н н
132	2c	"	"	11	Jackson.
133	2c	"	1883	**	Washington.
134	4c	"	"	"	Jackson.
135	5c	"	1870	"	Taylor.
136	5c	"	1882	"	Garfield.
137	3c	H H	1870	"	Washington (original).
138	3c		"	!!	" (re-engraved).
139	6c	"	. "	"	Lincoln (re-engraved).
140	6c	"	"	"	" (original).
141	10c	"	**	"	Jefferson (re-engraved).
142	10c	"	11	"	" (original).
143	7c	"	"	"	Stanton.
144	12c	"	н	"	Clay.
145	15c	"	"	"	Webster.
146	24c	"	"	"	Scott.
147	30c	"	"	"	Hamilton.
148	90c	"	"	11	Perry.
149	1c	Official/Treasury	1873	11-18-97	
150	2c	11 11	"	"	

Commentary, P.O. Dies 101-150

With this segment of the list we have the 1861, the 1869, and the 1870 dies for the ordinaries, then a start on the official dies of the 1873 issue.

Die 118 raises a question as to why a "section" of just the eagle and shield for the 10c 1869. A "section" means a part of a design. Well, after looking at the design we think this is an incorrect recording and that instead this die has the whole 10c design. That is not the case, however, for Die 120 which is the Type II border only and the same for Die 123, the 24c border only. The 30c dies are correctly recorded in their two parts. But then we come to the 90c recorded as being the complete design only and this was issued as a bicolored stamp. Well, that means that as for the 15c Die 121 and the 24c 122 the BEP had to divide these up to make separate borders and

vignettes for the Roosevelt albums in 1903. We discussed the 15c die and type situation thoroughly in Brett, 1993, and similar consideration would be needed to explain things for the 24c and 90c.

For the 1870 banknotes we explained the handling of the re-engraved dies of 1881–82 in Brett, 1989 and what we said then is confirmed by there being just the one 1c Die, No. 131, and this was altered for the re-engraved version. New dies, however, were made for the re-engraved versions of the 3c, 6c, and 10c denominations. Incidentally, 1c Die 130 differs from the issued stamps by reason of alteration of the transfer roll reliefs before use.

Ronald Burns calls attention to a possible problem for the 6c and 10c 1870–1882 banknotes as mentioned by Thatcher, 1953. Thatcher said that the prints in the Roosevelt albums for the re-engraved issue do not agree with the stamps. So this is a problem for someone to tackle as the BEP P.O. Die record does not provide an answer to this seeming anomaly—if Thatcher was right.

151	3c	Official/Treasury	1873	11-18-97
152	6c	н н	11	H.
153	7c	н	н	11
154	10c	H H	11	H
155	12c	H H	H .	"
156	15c	H H	"	H .
157	24c	H H	"	"
158	30c	11 11	"	II .
159	90c	tt tt	11	11
160	1c	Official/P.O. Dept.	11	11-19-97
161	2c	" "	11	11
162	3c	11 11	11	11
163	6c	" "	n .	"
164	10c	11 11	"	н
165	12c	11 11	11	11
166	15c	11 11	11	11
167	24c	н н	"	"
168	30c	" "	11	"
	90c	11 11	11	H
169		Official/Dept. Justice	"	11-20-97
170	1c	" "	"	11-20-91
171	2c	н н	"	"
172	3c	n n	"	"
173	6c	11 11	"	"
174	10c	11 11	11	"
175	12c	11 11	н	"
176	15c	" " " "		
177	24c	" " " "	" "	"
178	30c		" "	" "
179	90c			
180	1c	Official/Dept. Agric.	"	11-23-97
181	2c	11 11	"	"
182	3c		11	"
183	6c	11 11	"	11
184	10c	11 11	"	"
185	12c	" "	"	"
186	15c	11 11	"	11
187	24c	11 11	"	11
188	30c	tt II	11	**
189	1c	Official/Dept. Interior	н	"
190	2c	11	"	H.
191	3c	11	u u	II.
192	6c	11 11	"	"
193	10c	и	11	"
194	12c	н н	tt.	11
195	15c	H H	11	II.
196	24c	H H	11	н
1,0				

197	30c	11 11	"	**
198	90c	tt tt	11	11
199	1c	Official/Navy Dept.	11	**
200	2c	m H	11	11

250

\$1

Commentary, P.O. Dies 151-200

With Die 149 began the listing of the 90 dies required for the official stamps, series of 1873. There were 92 stamps in the series but four stamps were doubled up in connection with the Dept. of State high values on two dies that will come in the next batch of 50 dies.

The dates of listing in November of 1897, of course, are the dates the dies were taken up on the BEP records, following their earlier transfer from the Post Office Department in July 1897.

201 3c " " 1873 11-18-97 202 6c " " " " " 203 7c " " " " " 204 10c " " " " 205 12c " " " " 206 15c " " " " " 207 24c " " " " " 208 30c " " " " " 210 1c Official/Dept. State " " 211 2c " " " " 212 3c " " " " "	
203 7c " " " " " " " " " " " " " " " " " "	
204 10c " " " " " " " " " 205 12c " " " " " " " " 206 15c " " " " " " " " " " 207 24c " " " " " " " " " 208 30c " " " " " " " " 209 90c " " " " " " " " 210 1c Official/Dept. State " " " " " " " " " " " " " " " " " " "	
205	
206	
207 24c " " " " " " " " " " " " " " " " " " "	
208 30c " " " " " " " " 209 90c " " " " " " " " " " " " " " " " " " "	
209 90c " " " " " 210 1c Official/Dept. State " " 211 2c " " "	
210 1c Official/Dept. State " " " 211 2c " " " "	
211 2c " " " "	
212 36	
213 6c " " " "	
214 7c " " " "	
215 10c " " " "	
210 120	
217	
216 240	
219 30C	
220 900	o lettering for \$5, \$10, and \$20.
"	
	and \$20.
223 Ic Official/war Dept.	
224 2C	
225 3C	
220 OC	
221 10	
228 100	
229 12c	
230 15c	
231 24c ""	
232 30C	
233 900	
234 Ic Omciai/Executive	
235 2c " " " " "	
236 3c	
237 60	
238 10c	
239 Ic Columbian commem. 1893	
240 2c " " " "	
241 3c " " " "	
242 4c " " " "	
243 5c " " " "	
244 6c " " " "	
245 8c " " " "	
246 10c " " " "	
247 15c " " "	
248 30c " " " "	
249 50c " " " "	

Commentary, P.O. Dies 200-250

This entire group of 50 dies was part of the large number transferred from the Third Assistant Postmaster-General on July 27, 1897. With the completion of the listing of the Columbian dies in the next batch, that also completes the listings of this transfer. Dies 221 and 222 of the State Dept. provide the combinations necessary for the dollar values of that set, No. 221 being a multiple-subject die with the border and lettering for the \$2 and the lettering for the \$5, \$10, and \$20. Then Die 222 provided the Seward portrait for all four dollar values.

251	\$2	Columbian commem.	1893	11-26-97	
252	\$ 3	" "	11	"	
253	\$4	" "	11	n n	
254	\$5	" "	"	"	
255		Trans-Miss. vignette	1898	2-10-98	Indian chief on horse; unused.
256	(2c)	" " border	11	2-11-98	Border and lettering, Miss. bridge.
257	2c	" " vignette	11	2-18-98	Farming in the west.
258	8c	11 11 11	11	2-23-98	Troops guarding train.
259	4c	11 11 11	11	2-26-98	Indian hunting buffalo.
260	\$1	11 11 11	11	3-4-98	Cattle in a storm.
261	lc	11 11 11	11	3-7-98	Marquette on the Mississippi.
262	10c	11 11 11	H	3-12-98	Hardships of emigration.
263	2c	" " border	11	3-15-98	Steel unfit for use; destroyed.
264	\$2	11 11 11	11	3-16-98	For use with Die 257.
265	lc	11 11 11	11	"	" " Die 261.
266	4c	11 11 11	11	11	" " " Die 259.
267	8c	11 11 11	11	II	" " Die 258.
268	5c	11 11 11	11	3-17-98	" " Die 270.
269	10c	11 11 11	11	11	" " Die 262.
270	5c	" " vignette	"	3-24-98	Fremont on Rocky Mts.
271	50c	11 11 11	11	3-25-98	Mining prospector.
272	\$2	11 11 11	11	4-4-98	Miss. river bridge; started as 2c.
273	50c	" " border	11	11	For use with Die 271.
274	\$1	11 11 11	11	11	" " Die 260.
275	\$ 2	11 11 11	11	4-12-98	" " " Die 272.
276	%c	11 11 11	11	5-2-98	" " Die 258.
277	\$ 2	11 11 11	"	5-9-98	Complete design
278	2c	11 11 11	**	11	" "
279	1c	" " "	11	5-10-98	11 11
280	4c	n n n	11	11	11 11
281	5c	" " "	"	5-11-98	11 11
282	8c	" " "	H	11	11 11
283	10c	11 11 11	"	5-12-89	0.00
284	50c	n n n	"	11	11 11
285	\$1	n n n	"	5-13-98	11 11
286	2c	n n n	"	5-23-98	" ; working die.
287	5c	Cuba ordinary	1899	4-25-99	
288	lc	" "	11	4-29-99	
289	3c	" "	11	5-3-99	
290	2c	11 11	11	5-9-99	
291	10c	11 11	**	5-15-99	
292	10c	" special deliv.	11	6-13-99	Misspelled "immediata".
293	10c	11 11 11	"	10-10-99	•
294	2c	Pan-American	1901	10-16-00	Border.
295	1c	11 11	"	10-22-00	"
296	2c	11 11	"	10-23-00	Vignette.
297	1c	11 11	"	10-26-00	11
298	4c	11 11	11	"	Border.
299	5c	п 9	"	10-31-00	"
300	4c	11 11		11-7-00	Vignette.
500	10				

Commentary, P.O. Dies 251–300

The listing of the Columbian dies was completed at the beginning of this batch of dies and we then got into the somewhat confusing group of dies prepared for the Trans-Mississippi commemorative set of 1898. This started with Die 255, a non-denominational vignette die that was not used but for which Brazer (1977 reprint) and the Scott Specialized Catalogue of U.S. Stamps for some unknown reason assign to the 8c denomination, the latter's 289-E1. Then we had border Die 256 starting another confusing episode, as it was intended for the Mississippi river bridge vignette and the 2c denomination, and it did wind up as the 2c but with the "farming in the west" vignette Die 257. Dies 258 to 276, inclusive, continued the separate border and vignette dies for the originally planned bicolored issue. Then when the change was made to a singlecolor issue in the early part of May 1898 we had Dies 277 to 286. Die 286 of the 2c was the one actually used for stamp production and not Die 278, the 2c and the \$2 providing some problem changes. Die 263 with unsatisfactory steel just indicates one of the problems that may be had in production. Die 275 for the \$2 is recorded with the designation of "harvesting in the west" and accordingly was not used directly, as the "Mississippi river bridge" was the vignette actually used for this denomination. Too, "farming in the west" was the title used instead of "harvesting in the west" for the 2c which was the vignette that was finally associated for that denomination. The 2c complete die as issued, 286, was made from Dies 256, 257, and 278, while the final \$2 complete Die 277 was made from Dies 264, 272, and 275. We hope we've figured out the tangles correctly as things are pretty well mixed up. This is no joke as we've modified our numbers several times.

This batch of 50 dies finally winds up with several for Cuba to which "private marks" were added November 21, 1904. Also, we had the misspelling of the Spanish word "inmediata" for their special delivery Die 292 and so a replacing Die 293. Then finally came the beginning of the dies for the bicolored Pan-American issue of 1901.

301	5c	Pan-American	1901	11-20-00	Vignette.
302	10c	11	11	11-21-00	Border.
303	8c	11	"	11-26-00	Vignette.
304	8c	11	11	11-30-00	Border.
305	10c	11	II .	12-3-00	Vignette.
306	13c	Ordinary	1902	5-14-02	
307	10c	Special delivery	11	8-19-02	
308	4c	Ordinary	#	9-6-02	
309	2c	11	"	10-6-02	The "flag" die.
310	8c	#	Ħ	10-16-02	
311	5c	tt .	11	10-24-02	
312	1c	11	н	11-1-02	
313	3c	"	"	11-28-02	
314	10c	11	"	12-3-02	
315	15c	11	н	12-13-02	
316	6c	H	"	12-15-02	
317	50c	#	"	12-23-02	
318	\$1	#	"	1-16-03	
319	\$ 5	**	"	11	
320	\$2	Ħ	11	1-21-03	
321	1c	Post dispatch	1851	2-4-03	From eagle in oval, Die 98.
322	_	Carrier	II .	2-13-03	" Franklin, Die 96.
323	1c	Ordinary	1870	**	From Die 131.
324	_	Carrier	1851	2-16-03	From Franklin Die 96.
325	90c	Ordinary	1869	2-17-03	Border.
326	90c	"	11	н	Vignette.
327	3c	H	1861	2-19-03	
328	5c	11	11	Ħ	
329	12c	11	11	11	
330	10c	Special delivery	1888	2-21-03	
331	10c	n n	1885	Ħ	
J J A	200				

332	\$5	Official/Dept. State	1873	2-24-03	Border.
333	\$10	" "	"	"	H .
334	\$20	n n	"	**	H .
335	_	Dates	_	2-25-03	
336	3c	Ordinary	1890	2-26-03	
337	5c	#	"	"	
338	6c	11	"	"	
339	10c	**	#	"	
340	15c	"	"	"	
341	15c	"	1869	2-27-03	Border.
342	15c	"	"	"	Vignette.
343	24c	"	"	"	Vignette.
344	2c	"	1902	4-20-03	Unfinished, new design.
345	2c	"	"	4-23-03	Used in part for Die 346.
346	2c	"	"	5-14-03	The Type I shield die; use restricted 3-24-08.
347	2c	St. Louis commem.	1904	1-23-04	
348	3c	" "	"	1-26-04	
349	1c	" "	**	"	Not finished.
350	5c	11 11	"	1-28-04	

Commentary, P.O. Dies 301-350

This group of 50 dies includes the last of the Pan-American issue and provides most of the dies for the new 1902 series of ordinaries. The only one not included is the second 2c shield die of 1908.

Starting with Die 321 we have the first of the dies made up in preparation for the Roosevelt albums. This was in February 1903 and was to include all those dies listed to and including 343, a total of 23 dies made especially for the albums. There are some strange items in the list, such as borrowing the Franklin portrait from the 30c 1851 to make the non-denominated carrier die that had not been turned over to the BEP, and making a new 1c 1870 die because the original had been reworked in 1881. Actually, if our memory hasn't slipped a gear, Clarence Brazer was to later turn over to the BEP the missing carrier die and they took it up on their records. Anyway, at this time it was also necessary to fix up the bicolors of the 1869 issue by splitting the 90c unified die that they had into a separate border and vignette dies, 325 and 326 respectively, and a similar action for the 15c, making Dies 341 and 342. For the 24c they already had a border die in 123 so they only had to make a vignette die, 343.

The new special delivery dies of 330 and 331 were necessary because the BEP had reworked the original die in 1894, which was assigned 33. Even before that ABN had reworked the 1885 die to make the 1888 version. A similar situation accounts for the new 1890 dies, 336–340, denominations of 3c to 15c, inclusive. For the 1c and 2c 1890 the BEP could use transfers from their Die 45 that they had made up in considering the triangle addition, but this leaves the 4c and the 8c unaccounted for. Well, remember those stock dies that the BEP had made up, 70 and 71? They took care of those two denominations and the 30c and 90c dies had not been altered so that completed the 1890 series of the 1903 albums . . . an interesting mixture of dies to provide completion of the original issued designs.

This takes care of all the actions necessary for the Roosevelt albums except the batch of dies for the Dept. of State borders for the dollar values, 332, 333 and 334. These came to the BEP all on one die, 221, and the BEP needed to handle them individually.

This batch of 50 dies also presents most of the dies for the Louisiana Purchase series, which is designated on the BEP books as the St. Louis commemorative. Die 349 of this set was not finished because of problems with the engraving.

Two-cent Dies 344 and 345 suggest problems with replacing the criticized flag design, Die 309, but finally Die 346 was produced and accepted. There is one final thing to mention, however, and that is the restricted note on 2c shield Die 346 as of 3-24-08. It was not cancelled but restricted, meaning what? Well, evidently it had developed a weakness and so the word was that it was "Not to be used except for special purposes. No rolls were to be taken from 346." A corol-

lary result, of course, was that a second die had to be prepared, and that we'll get in the second next batch of 50 dies, 415.

251	10-	C. T.				
351 352	10c 1c	St. Louis commem.	1904	1-28-04		
353	10			2-5-04		
354	_	Philippines ord.	1906	2-17-05	Master for al	ll denoms.; unfinished.
355	_	11 11	" "	2-23-05	# #	!! !!
3 5 6	20	H H	"	2-28-05	Cracked; der	nom. blank.
357	2c	" "	11	3-20-05	Imperfect.	
358	26c			"	Seal of P.I.;	imperfect.
	20c	spec. dei.	"	3-30-05		
359		" ord.	tt	4 - 7-05	Imperfect; bl	ank master.
360	_		"	4-13-05	Blank master	for all denoms.
361	4c		"	4-18-05		
362	10c	" "	"	"		
363	20c		"	4-19-05		
364	30c	H H	"	"		
365	12c	11 11	"	"		
366	6c	" "	"	"		
367	8c	" "	"	"		
368	16c	" "	"	4-20-05		
369	26c	н н	"	"		
370		" "	"	"	Blank master	for all peso denoms.
371	P1	" "	"	4-27-05		F
372	P2	" "	"	"		
373	P4	н н	n .	"		
374	P10	н н	11	"		
375	2c	11 11	H	5-5-05		
376	1c	Stamped envelope		2-2-07	Matrix: trans	fer from POD.
377	2c	H .		"	!! !!	"
378	1c	11 11		"	Hub; "	II .
379	2c	" "		"	" "	tt
380	2c	" "		"	" "	H.
381	4c	" "		"	Matrix; "	11
382	5c	" "		"	!! !!	"
383	2c	Jamestown commem.	1907	n .		
384	2c	Stamped envelope	1701	2-26-07	Hub; transfer	from POD
385	1c	Jamestown commem.	1907	3-4-07	rao, amisici	nom rob.
386	5c	" "	"	3-20-07		
387	2c	Ordinary	1902	4-29-07	12 subjects; fo	or steel tests
388	2c	"	"	1 25-01	12 300,0003, 10	"
389	2c	H .	"	11	"	"
390	2c	II .	**	"	11	"
391	2c	H .	"	"	11	11
392	2c	n .	n n	"	#	11
393	2c	н	**	11	"	"
394	2c	#		"	**	"
395	2c 2c	н	"	"	11	#
396		"	"		1	"
397	2c	" "	"	5-3-07	4 subjects;	"
398	2c					hy Honey Mitchell
398 399	lc	Stamped envelope	1907	5-17-07		by Henry Mitchell.
	lc	" "	"	"	Hub; "	
400	lc	"	,"		; Franklin	; not made in BEP.

Commentary, P.O. Dies 351–400

This batch of dies starts with the last of the dies for the Louisiana Purchase commemorative set and then picks up quite a few dies for the first series produced for the Philippine Islands by the BEP. It will be noted that they had a lot of trouble getting started with a number of problems and covering from 353 to 375. Of course, the Philippine denominations are in centavos and pesos instead of our cents and dollars. Also not mentioned in our listing is the fact that the BEP eventually decided that this listing was in the wrong place and they accordingly switched the accepted P.I. dies from the P.O. die listing to their Miscellaneous Series in 1906.

Starting with 376 we get another strange group, a listing of matrices and hubs for stamped envelopes as received from the Post Office Department. The records are not always complete enough to determine the issue but 384, 398 and 399 are indicated as having been made by Henry Mitchell of Boston, Mass. Also, the last two portray Franklin. But none of these envelope dies were made in the BEP. One also needs to understand that the bed pieces in stamped envelope manufacture differ from the die, transfer roll, and plate of line-engraved intaglio printing by being termed matrix (or master die), hub, and printing die. "Die" is appropriate for all, viz.: matrix die, hub die, and printing die, the latter, of course, being the equivalent of printing plate, image carrier, or printing base though consisting of a single subject.

Then this batch of 50 dies includes quite a number of multiple-subject dies made for steel tests using the 2c shield design of 1902. None of these, of course, were used for actual stamp production. They comprised 387 to 395, inclusive, of 12 subjects and 396 and 397 of four subjects. Whether this relates to the restriction on the use of 2c Die 346, the 1902 Type I die, does not seem to be the case as that restriction was made 3-24-08 and these steel test dies were assigned almost a year prior in April and May 1907. But getting satisfactory steel for dies and rolls especially has been an intermittent problem for the BEP over the years.

401	1c	Stamped envelope	1907	5-17-07	Matrix; Franklin.
402	1c	" "	11	"	Hub; "
403	1c	" "	11	11	11 11
404	2c		11	II .	Matrix; Washington.
405	2c	" "	11	"	Hub; "
406	2c	11 11	11	"	" "
407	2c	" "	"	"	Matrix; "
408	2c	11 11	"	"	Hub; "
409	2c	H H	11	11	11
410	4c	11 11	11	"	Designed as a "die"; Franklin.
411	5c	н н	11	"	" "; Washington.
412	4c	11 11	11	II .	Matrix; Franklin.
413	5c	11 11	11	"	"; Washington.
414	2c	Ordinary	1902	7-11-07	Experimental test of die steel.
415	2c	"	11	3-24-08	This is the Type II die.
416	1c	n .	"	4-25-08	Not hardened.
417	2c	"	"	4-30-08	24 subject experimental.
418	2c	"	"	11	H T H
419	2c	"	"	11	н н
420	2c	"	"	11	H H
421	2c	"	"	11	11
422	2c	"	"	11	11
423	2c	11	"	H .	H H
424	2c	11	11	"	n n
425	10c	Special delivery	"	5-20-08	Experimental; not hardened.
426	2c	Ordinary	1908	9-23-08	Not hardened.
427	2c	"	"	9-29-08	The production "two cents" die.
428	1c	u .	11	10-20-08	Not hardened.
429	3c	#	ıı .	10-22-08	11
430	4c	"	"	10-23-08	"
431	5c	#	"	10-24-08	"
432	6c	#	ıı .	10-27-08	"
433	8c	H .	"	"	**
434	10c	H .	ıı.	n .	
434	13c	11	"	10-28-08 .	
435	15c	11	ıı .	"	
	50c	н	11		
437	\$1	11	н		
438	lc	"	11	10-30-08	
439	10c	Special delivery	H	11-9-08	
440		Ordinary	11	11-25-08	
441	3c	Ofulliary	"	11-25-00	
442	4c				

443	5c	n .	"	11	
444	6c	11	11	11-27-08	
445	8c	11	H .	11	
446	10c	Special delivery	11	12-9-08	Wood engraving.
447	10c	11 11	11	11	11 11
448	10c	11 11	"	11	Stereotype; experimental.
449	10c	11 11	11	**	11
450	2c	Lincoln commem.	1909	1-8-09	

Commentary, P.O. Dies 401–450

With this group of dies we start out with a number of stamped envelope dies as turned over by the Post Office Department; again, items not made by the Bureau of Engraving and Printing. Nos. 410 and 411 were just designated by "die" in the records and we have to guess that these are hub dies as the term "matrix", given for 412 and 413, should equate to "master die" as discussed for the preceding 50 dies, and there should be at least one of each preparatory to the making of the "printing dies." So the stamped envelope terms can be a bit confusing. Henry Mitchell made some of this group, too, but we don't have a complete record.

We should also note that the phrase "not hardened" for a die signifies that it was not used and we have a number of these for the 1908 series of ordinaries.

Die 414 is another made up for steel testing and then we have quite a number of 24-subject experimental dies listed as 417 to 424, inclusive, using the 2c shield design and, of course, never used for production.

In the meantime Die 415 was made as the 2c shield Type II die that was needed for production when the Type I die became a problem. We can wonder, of course, why 416 was later started and then not finished but that was not found in the records.

Then the 10c special delivery design receives attention in 425 and in still more exotic fashion with 446 to 449 which came from the POD. No. 440, also to be considered, was designed by Whitney Warren but revised by C.A. Huston of the BEP.

Then as well as we can tell, starting with 426, the new 1908 Washington-Franklin series began to make an appearance with changes in wording and the portrait subjects used.

451	2	0-4	E	3-10-09	"Maker a	nd rolls 11	nknown."
451	2c	Ordinary "	Exp.	3-10-09	IVIAKCI A	iid Tolls u	IIRIIOWII.
452	2c	" "		11	11	11	11
453	2c		" "		11	11	11
454	2c	"	" !t		11	11	11
455	2c	"		"		11	11
456	2c	II	"		"	11	
457	2c	H	"	"		11	11
458	2c	11	"	11	"	11	11
459	2c	11	11	11	11		
460	2c	11	"	11	11		11
461	2c	ti .	"	11	**	**	II .
462	2c	11	"	11	11	**	91
463	2c	II .	11	11	**	11	11
464	2c	11	H	"	"	11	11
465	2c	11	11	11	11	11	11
466	2c	II.	11	H .	11	11	11
467	2c	11	"	11	11	11	11
468	2c	H .	11	0	11	11	19
469	2c	11	11	11	11	11	11
470	2c	11	**	11	11	11	11
471	2c	11	**	**	11	11	11
472	2c 2c	11	11	11	11	11	11
	2c 2c	11	11	11	11	11	11
473		11	11	п	11	11	11
474	2c	11	1908	3-13-09			
475	2c	"	1908	J-1J - 09			
476	2c	" "		11			
477	2c		"	11			
478	2c	11					

479	2c	11	н	11	
480	2c	"	"	11	
481	2c	"	11	H	
482	2c	"	"	11	
483	2c	H	"	11	
484	2c	11	"	н	
485	2c	"	"	н	
486	2c	"	11	H	
487	2c	Alaska-Yukon			
		commem.	1909	4-9-09	
488	2c	Hudson-Fulton	"	4-17-09	
489	2c	Ord. book cover	11	9-13-09	24-2c Pony Express rider.
490	1c	11 11 11	"	"	24-1c " " "
491	2c	" " "	"	9-14-09	48-2c " " "
492	12c	Ordinary	1908	11-1-09	No stamps issued from this die.
493	1c	Stamped envelope	1907	7-1-10	Hub, curved; Franklin.
494	2c	" "	"	"	" ; Washington.
495	2c	11 11	"	"	" , flat; "
496	1c	" "	"old"	"	Matrix, flat; Franklin.
497	1c	" "	11	"	Hub, "; "
498	2c	" "	"	"	Matrix, flat; Washington.
499	2c	" "	"	11	" ; "
500	2c	11 11	"	H .	Hub, flat; Washington.

Commentary, P.O. Dies 451-500

With this final batch of dies we wind up with more questions than answers as we warned in the beginning. Take, for example, the first 24 dies with the enigmatic clue of "experimental" and then "maker and rolls unknown." Well, we do have an additional statement of "test plate steel" but they were all cancelled 3-10-09, the same date on which assigned, though they are not recorded as destroyed until 3-3-10.

Then after this group we have another not much different batch of 475 to 486, more specifically designated as 2c 1908 (which the previous 24 may have been also or simply a test design), and which were all cancelled 4-9-14 and destroyed 4-24-15. We have no information that any of these were hardened or had any use other than for experimental tests.

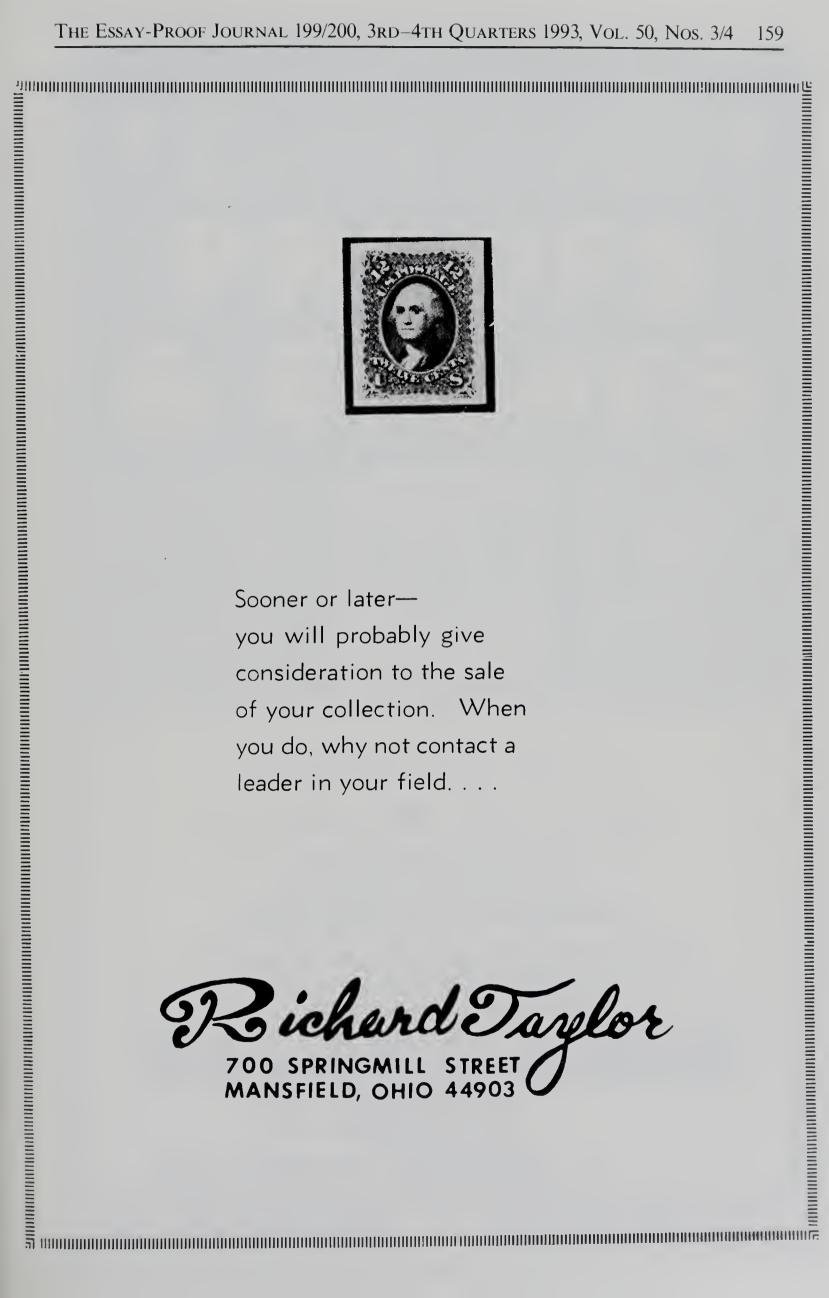
Nos. 493 to 500, inclusive, provide the final questions as they comprise stamped envelope dies, some curved, some flat—but what is meant by "old series"? Fine thing!

The P.O. Die series continues to this day but is now combined, starting in 1985, with all other numerical serials at the BEP. The die list was probably up to around 2500 at that time. There is a lot of meat in these records but they can be frustrating as well. Still, as we said in the beginning, we are fortunate to have this listing.

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